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HANDBOOK TO THE DEPARTMENT OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM.



RAFFAELLO.

From the Original Drawing in the British Museum

L.F. fecit.

HANDBOOK TO THE DEPARTMENT OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM.

WITH INTRODUCTION AND NOTICES OF THE VARIOUS SCHOOLS:

ITALIAN, GERMAN, DUTCH AND FLEMISH, SPANISH, FRENCH, AND ENGLISH.

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PREFACE.

WHAT is there to be seen in the Print Room of the British Museum?" "What does this branch of the National Collection comprise?" are forms of a question so frequently put to the writer, both officially and privately, that he has been induced to try what he could do to supply the desired information. Here, then, is the result of his labour, and he trusts that this handbook will fulfil the purpose for which it has been prepared, namely, to point out to the lovers of art, and to the public the more important examples of Engravings and Drawings, which for upwards of a century have been accumulating in the British Museum.

It is to be clearly understood that this work does not make any pretension to instruct the learned in the matters of Art which form the staple of the book. The intention is simply to offer to them and to the public a brief compilation, which, whilst indicating to some extent what is to be found in the Department of Prints and Drawings, will facilitate researches amongst the National Collection.

No more need be said, by way of preface, than that the artists and their productions have been divided into six schools in the following order:—Italian, German, Dutch and Flemish, French, Spanish, and English. To these has been added a chapter on miscellaneous examples.

The Engravings in each school are placed first, the Drawings immediately follow. In both cases the works are arranged chronologically. A sketch is given of the lives of the leading Masters, and, as a rule, three specimens of the works of each Master are described.

These specimens have all been chosen, of course, from the Museum Collection. No doubt other important works of some of the artists might have been noticed, but the compiler of this Handbook believes that those which he has selected will be found in general to give a fair representation of the style and powers of the hands that produced them.

After due consideration the vernacular forms of name have been adopted in preference to any of the modified appellations by which the masters are known. Thus Raffaello instead of Raphael, Tiziano instead of Titian, and Albrecht instead of Albert. This is the general rule, which is not affected by an occasional divergence.

Noteworthy remarks by connoisseurs of eminence, both upon the collections in the Print Room and upon the artists who have contributed to them, may be found interspersed with the text. References have not always been given, but a copious list of authorities is appended to the Guide.

Finally, there are in the Department, in most cases, two sets of prints: one for general use, and the other for more important researches. The student can always, by applying to the Keeper or officer on duty, have access to the latter, provided he strictly adheres to rules 6 and 7 of the appended regulations, which have been specially framed for the benefit of the public.

The writer will feel grateful for any suggestion or rectification with which those who peruse the following pages may favour him.

L. F.

26, South Molton Street, W.

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The Frontispiece is an Engraving by the Author, after the original drawing by Raffaello Sanzio. *See page 52.*

ERRATA AND CORRIGENDA.

Page 14, line 9. "1772," *not* "1662."
Page 31, line 22. "Fogolino," *not* "Fogliono."
Page 36, line 14. "1843," *not* "1842."
Page 45. The foot-note to read thus: "It is, however, more fully described in E. A. Cicogna, Iscrizioni and also Gaye. Kunst-Blatt"
Page 59, line 12. "Nani," *not* "Narri."
Page 84, line 4. "Teeckening," *not* "Teckening."
Page 116, line 6. "Verstolk," *not* "Versholk."
Page 118, line 22. "Elliger Anton," *not* "Elligeranton."
Page 120, line 6. "1629-1658," *not* "1610-1660."
Page 125, line 4. "Schnebbelie," *not* "Schriebbelie."

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"2. The hours shall be from ten till four.

"3. No person under eighteen years of age shall be admissible, except under a special order from the Trustees.

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"PRINCIPAL LIBRARIAN."

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"*Date* _____ 18 .

"SIR,

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of the British Museum.

"I am, Sir,

"Your obedient Servant,

"*Name in full* _____

"*Address* _____

"*Profession or Occupation* _____

"*Date* _____ 18 .

"* The Student here writes in 'Print Room.'"

[*Copies of this form can be obtained by application at the Secretary's Office.*]

THE ART OF ENGRAVING.

Early History.

THE origin of the art of engraving is lost in the obscurity of remote antiquity, and its earliest records carry us back to an unknown period. The term engraving was then used, in its strict sense, to denote the operation of carving designs, more or less simple, upon the surface of metal, stone, wood, or other hard substances.

The production of impressions from these engraved surfaces is a comparatively modern invention: and the application of the title of *engravings* to such impressions is still more recent. It may safely be assumed that we shall never know who was the first engraver. The bone and other relics of pre-historic times found in caves, the varied contents of which carry the mind back through uncounted ages, bear frequent traces of the engraver's tool—animals especially are represented in outline with a skill the more remarkable when we remember how scanty were the resources of the artist; and we are led to the conviction that the art could scarcely have been new at the time when such designs were executed as may now be seen on some of the bone fragments in the Ethnographical Department of the British Museum.

The Bible contains passages—less numerous, however, than some writers seem to believe—distinctly implying a practical acquaintance in very early times with the art of engraving.

Tubal Cain has been claimed, and *perhaps* rightly, as an engraver, but the fact that we know him to have been "*an instructor of every artificer in brass and iron*" affords only a very inadequate foundation for the assertion. So again with regard to the father of Abraham, Terah, who, according to Jewish and Arabian traditions, was a maker of carved images; it is quite possible, and even probable, that he practised engraving; but there is no sort of scientific proof to that effect. The Hebrew term which in Exodus xxxv. 35, is in the authorized version translated "engraver," applies broadly to any artificer in wood, stone, or metal. The word alluded to in this passage most likely included engraving; but if the passage stood alone it would furnish but little evidence to show that engraving was then practised. On the other hand, the passages in Genesis xxxviii. 18, and xli. 42, which speak of signets, but make no special comment on them, seem to imply that engraving was not only practised, but was so well known as to attract no special attention; and the words in Exodus xxviii. 9, 11, 21, and 36, not to mention other passages, support the same inference, namely, that at the time treated of the art of engraving was no novelty.

Herodotus tells us that the Carians traced the outlines of portraits on their shields, and it is certain that ancient Celtic and Gothic nations frequently engraved crude representations of historical incidents on their armour. The Phœnicians, probably following the teaching of the Egyptians, were not unskilful engravers. The Greeks, taught in turn by the Phœnicians, had carried this branch of art to great perfection in Homer's time, though, singularly enough, the poet, whilst giving elaborate descriptions of the subjects imaged on the shields of some of his heroes, furnishes no information as to the process by which they were represented.

There is abundant evidence at the British Museum that the Etruscans were competent masters in this, as in many other branches of art; and, as we claim for engraving an antiquity in-

ferior only to that of music, so we venture to compare these two arts in regard also to universality.

According to Dr. Smith's Dictionary of the Bible, the art was widely spread throughout the nations of antiquity, particularly among the Egyptians (Diod. 178; Wilkinson, iii. 373), the Ethiopians (Her. vii. 69), and the Indians (Von Bohlen, Indien, ii. 122).

What has already been said shows that engraving was early known amongst many different nations, widely separated, and without any known means of intercourse. But we can go yet further. The least observant visitor in the Oriental Department of the British Museum will see abundant evidence that the art was constantly and skilfully practised by the Assyrians, Egyptians, and other Eastern peoples. He will find it on objects of all kinds: on the large winged bulls, the ponderous sarcophagi, the extensive slabs, the famous Rosetta stone, and the tiny cylinders.

But leaving ancient times and foreign lands, and turning to our own country, there can be no doubt that engraving of the rudest and least skilful character was practised by our British and Saxon ancestors, and it is well known that the Anglo-Saxon goldsmiths, then the principal engravers, during and after the time of Alfred, had acquired a skill which caused their works, and especially their shrines and caskets, to be greatly admired, not only in England, but on the Continent. Soon after the Norman conquest England made one style of engraving[1] peculiarly her own: we refer to the engraved brass plates found in churches, and probably intended to supply the place of sculptured monuments, which would have been far more costly. In the fourteenth, fifteenth, and sixteenth centuries these brasses were so generally used that there is scarcely an ancient church in England that does not still possess some specimens of this art.

[1] See "Miscellaneous Examples," hereinafter, No. 23.

Taking Impressions.

IN regard to taking impressions on paper from engraved metal plates, there has been much discussion; both the Germans and Italians having laid claim to the credit of inventing the process. The Germans in support of their claim appeal to the age of the works which they assert to be engravings by their old masters; whilst, on behalf of the Italians, Vasari holds that Maso Finiguerra, a goldsmith, accidentally made the discovery about the year 1460. (See p. 9.) On behalf of the Germans, prints from metal plates are produced ranging from 1465, if not indeed from 1461, to 1466 and 1467. The earliest engravings bearing a date which are claimed by the Italians are said to be the geographical charts prepared for an edition of Ptolemy published at Rome in 1478. It is, however, to be borne in mind that these plates were engraved by Conrad Sweynheym and Arnold Buckinck, both Germans. Impressions might have been readily taken from the church brasses already mentioned; but whether they were so taken in early times has not been shown. Probably it will always be impossible to speak with absolute certainty either as to the date or the country in which impressions were first taken from engraved surfaces. Even if it could be finally settled who it was that executed the first print *bearing a date*, the question of the discovery of the art of taking impressions would still remain open.

But time and chance, and more accurate and learned research, are constantly bringing to light matter for upsetting rashly expressed opinions; and a specimen of printing may any day be discovered which shall at once destroy any pretension more absolute than this, that a given print is the oldest dated engraving now known.

Wood engraving, too, has furnished its share of controversy; and here also the conflicting claims to priority are probably incapable of settlement or reconciliation. Indeed, claims to the discovery of processes like those by which impressions can be

taken from engraved surfaces, are such that more than one of them may be perfectly valid. Italians, Germans, and others, may all be entitled to the credit of making the useful discovery, may all have practised it simultaneously, each in entire ignorance that the art was known elsewhere.

The question of *priority* becomes then of small importance, the second discovery being, by the hypothesis, as truly original and as practically useful as the first.

In very early times the Egyptians used engraved wooden stamps to make impressions on bricks or other articles of clay. Some of these stamps, unquestionably antique, have been found at Thebes and elsewhere, and in the British Museum there are several Babylonian bricks evidently stamped in this way. The Romans seem to have used metal stamps of a similar kind for marking parchment and cloth. Indeed, such stamps in wood or metal, but especially in wood, were employed very generally and at a very early date.

In our own country the notaries, at least as early as the thirteenth and fourteenth centuries, used engraved stamps in witnessing deeds; and the "merchants' marks" were similarly produced from the fourteenth century onwards. It has been contended that the art of engraving on wood was known very early to the Chinese, and it has been asserted, though scarcely proved, that the art was introduced into Europe from China. At all events it was practised in Europe in the twelfth century.

The origin of playing-cards has supplied matter for much controversy, bearing more or less directly upon the history of wood-engraving. When were they introduced, and by whom are still open questions, though some writers assume to answer them, more boldly perhaps than conclusively. Thus much seems certain—they must have been made by a sort of block printing. By some process, therefore, whether known or unknown at the present time, the practice of taking impressions from engraved *wooden* surfaces must have long preceded that of taking them from engraved metal surfaces. That the method employed was slow and clumsy, there can be no doubt. Still, it served its purpose, and some of its results are still in existence.

A detailed account of the ancient processes of wood-engraving, and of the various stages through which the art has passed, would be out of place here. These subjects have already been elaborately dealt with by well-known and competent authorities. At pages 13 and 14 we give a brief, but we hope intelligible account of some of the methods of engraving now practised; it will be sufficient here to remind the reader that whereas in engraving on metal the lines are all hollowed out, in engraving on wood they are all left prominent.

In regard to some of the more important disputed points in connection with engraving on wood in comparatively modern times, the following passage may be regarded as a summary of the question. It is taken from pages 8 and 9 of "Some remarks on Early Printed Books, addressed to a meeting of the Archæological Institute, held on the 5th of May, 1871, by Mr. J. Winter Jones, the Principal Librarian of the British Museum:"—"Block books, that is, books the pages of which were printed from blocks of wood having the subjects of the paper carved out upon them, possess a peculiar interest, as being the immediate precursors of books printed from moveable types. Those that have come down to us are somewhat numerous, when we consider the laborious nature of these productions—between thirty and forty, without reckoning specimens of xylography consisting of a single plate. These latter have generally been preserved by having been pasted inside the covers of books. Impressions were not obtained by means of printing presses, but after the face of the block had been inked, the paper was laid upon it, and the impression was obtained by rubbing the back of the paper with an instrument made for the purpose.

"The earliest specimen of a block impression known, that is, the earliest specimen of the date of which there is no doubt, is a representation of St. Christopher[1] bearing the Infant Saviour

[1] With the following inscription below: "Christofori faciem die quacumque tueris. Illa nempe die morte mala non morieris. Millesimo CCCC° XX° tercio."

over a stream, with the date 1423. This piece was discovered by the learned German Heinecken in the Carthusian Monastery of Buxheim, near Memmingen, and is now in the library of Lord Spencer. In 1844 there was announced the discovery at Malines of a wood engraving, in the lid of an old coffin, representing the Virgin and Child, surrounded by the Saints Catherine, Barbara, Dorothea, and Margaret, and bearing the date 1418. This was immediately procured for the Royal Library at Brussels by the Baron de Reiffenberg, who published a long and interesting account of it. The genuineness of the date of the piece has, however, been doubted by several competent judges, and it is not now, I believe, shown to visitors. The Christopher may still, therefore, be regarded as the earliest dated block impression known."

A few words must now be devoted to the history of another method of engraving, that called *Chiaro-oscuro*. Again the Italians and the Germans are rival claimants, the Italians contending that the process was invented by Ugo da Carpi about the year 1516, the Germans, on the other hand, producing engravings executed in the year 1499 by Mair, and one executed in 1500 by Lucas Cranach. In this case it is exceptionally probable that both the claims may be substantially just, for the processes made use of, though very similar, are not identical.

Mair and Cranach engraved the outlines of their designs on copper, from which an impression was then taken, this impression being afterwards tinted by means of engraved blocks of wood, on which of course the lightest parts of the design were hollowed. Ugo da Carpi's process was this—he cut the outlines on one block of wood, the dark shadows on a second, the light shadows on a third, the number of blocks used varying with the character of the design. The first block being impressed upon the paper the outlines appeared, the second block gave the darker parts of the picture, and the third added the lighter parts, and so on till the print was completed. The Italians brought this style of engraving to great perfection, and the works of Andrea Andreani are specially noteworthy. They are characterized by freedom

and vigour of execution, and by correctness of drawing. These prints are scarce, and it is difficult to meet with good impressions; there is, however, a fine series of them in the Museum.

The Italian School.

HAVING briefly dealt with the history of engraving in general as a branch of the fine arts, let us now turn to Italy, and consider somewhat more closely the works produced by the Italian masters of the art.

The goldsmiths in the middle ages used frequently to trace with the graver upon metal plates, generally of silver, designs of various kinds, sometimes arabesques, sometimes figures, and to run into the lines so traced a black substance, composed mainly of sulphate of silver in a molten state. The projecting portions of this composition were then scraped or rubbed off, until the surface of the plate became again quite smooth, the engraved lines coming out black.

In the fifteenth century this method of ornamentation was in constant use in Italy, where it was most successfully employed, and where it acquired the name of *Niello*,[1] from the Latin NIGELLUM (black). By this process church plates, snuff boxes, sheaths, buttons, handles of knives, and ornaments of many kinds were prepared.

It has frequently happened that, in the practical working of an art or trade, accident has brought about great improvement in the fields of labour already known, and has even shown the

[1] Benvenuto Cellini, in his "Trattato dell' oreficceria," and Vasari, in the "Introduzione alle tre arti del Disegno," have fully prescribed the mode of making the niello; but Theophilus Monachus, who is supposed to have lived in the tenth century, tells in his work entitled "De Omni Scientia Artis Pingendi," how to make the "*nigellum*," and how to use it on the engraved plate.

way to wholly new branches of art or industry. And so it was here.

It seems that Maso Finiguerra,[1] a goldsmith of Florence, who lived and worked about 1460, while clearing the black compound off a sulphur cast (of which cast more hereafter), noticed that traces of the cast were left upon the cloth which he used. This suggested to him that he might obtain copies of the design by placing damp paper upon the plate, and passing a wooden roller over it, so as to bring the paper into close contact with the black composition in the engraved lines.

Impressions so taken from nielli plates are exceedingly interesting, and are of course much sought after by collectors.

The Museum collection of nielli impressions is by far the best that is known. It is contained in six volumes, and each print is on a sunk mount. For a descriptive catalogue see Duchesne, "Essai sur les Nielles, Gravures des Orfèvres Florentins du xv^e^ Siècle," Paris, 1826, 8vo. But the goldsmiths also made considerable use of another process. They spread a fine clay upon the engraved metal plate, taking care that it should penetrate into all, even the most delicate parts of the tracing. When this clay had set, it was removed; and it then bore *in relief* the design engraved on the plate. Into this clay mould (for mould it practically was), melted sulphur was poured. The sulphur, when it had cooled and become hard, formed a cast of the design, all the engraved lines being exactly reproduced. These lines in the sulphur cast were then filled with a black substance, which became quite hard in a short time. The cast then had an effect not altogether dissimilar from that of an engraving on yellow paper.

The British Museum is very rich in these casts; to one only, however, will the attention of the reader be especially directed, that, namely, from the famous *Pax*,[2] engraved by Maso Fini-

[1] Zani says: "Il Finiguerra si può pur chiamare giustamente il Raffaello de' Niellisti," (Finiguerra may then be justly called the Raffaello of niellisti).

[2] "Pax" is the name given to a plate of chased metal, enamelled on

guerra, begun in the year 1450, for the Church of San Giovanni[1] at Florence, and now preserved in the Uffizi.

This cast, which is in one of the centre show-cases in the Print Room, formerly belonged to Count Serratti; it subsequently became the property of the Duke of Buckingham, from whom it was purchased for the British Museum in 1835.

The Abbate Zani in his work, "Materiali per servire alla storia dell' origine e de' progressi dell' incisione in rame. Parma, 8vo. 1802," p. 215, gives an interesting description of this sulphur cast.[2] He shows that it must have been the work of Maso Finiguerra; records its exact dimensions, viz., four inches and ten twelfths in height, and three inches and three-twelfths in breadth; and gives (p. 219) the reading of the inscription:

niello, still used in the solemn feasts of the Agnus Dei. It was called "Pax," because after it had been kissed by the officiating priest, the acolyte, in presenting it to each of the assisting ecclesiastics, pronounced the words, "Pax tecum." (Littré, "Dict. de la langue Française," vol. ii. p. 906.)

[1] See Gaye (Giovanni) Carteggio inedito d'Artisti dei Secoli xiv. xv. xvi. . . . 3 vols: 8vo. Firenze, 1839-40. In vol. i. p. 112, we read the following foot-note:—"Spoglio del libro grande dell' arte de' Mercatanti, 1450 Z."—"Pace d' argento dorata, smaltata e nielata, di peso di o. 55. d. 11, si fa per la Chiesa di S. Giovanni per Tommaso di finiguerra orafo, e se li paga a ragione di fior. 1 largo l'oncia; costò in tutto fiorini 66. 1." *Translation.*—Inedited letters of artists of the 14th, 15th, and 16th centuries, vol. i. p. 112. Extracted from the great book of the Merchants' Guild, marked 1450 Z. "Silver Pax, gilt, enamelled and wrought with niello, o. 55. d. 11. made for the church of S. Giovanni by Tommaso di Finiguerra, Goldsmith, and he was paid at the rate of 1 (largo) florin per ounce, total cost 66.1 florins."

[2] In Dibdin's "Bibliographical Decameron," vol. i. p. 141. there is a foot-note stating that this sulphur cast was in the possession of the Right Honourable Thomas Grenville, and that it was thus described in a MS. memorandum: "the subject represented is the Assumption of the Virgin, who is crowned in heaven amidst the rejoicings of Saints and Angels; and although only measuring about five inches by three and a quarter, it contains in all forty-two figures. It can hardly be expected that in the course of three centuries and a half it should have escaped altogether the ravages of decay; still it is upon the whole in a very entire state, and is

"ASSUMPTA . EST . MARIA . IN . CŒLUM . GAUDET . EXERCITUS . ANGELORUM." (See Ottley, "An Inquiry . . ." vol. i. p. 270.)

The figures represented are about forty in number. In the foreground are the two Saints, Augustine and Ambrose; there are also St. Catherine and St. Agnes, and several other saints; among them St. John the Baptist. The sulphur has unfortunately been somewhat injured towards the centre: but has been repaired by Professor Louis Levrier.

This cast is specially interesting as having been taken from the same plate as the famous impression found by Ab. Zani,[1] in 1797, in the Royal Cabinet of Engravings at Paris, which formerly belonged to Mariette. The Abbate is of opinion that it was in working upon this plate that, according to Vasari's account, Finiguerra took the impressions which led to the invention of engraving (*see* Vasari in the preface to his life of Marc' Antonio Raimondi). The discovery of the print at Paris clears up a question which the sulphur cast at the British Museum, and even the plate itself at Florence, would have left doubtful.

In the print the inscriptions are *reversed*, in the plate, and of course, therefore, on the cast, they read in the usual way. Hence it is evident that the artist did not intend the plate to be printed from, or he would have reversed the inscription on the plate itself. The sulphur casts were probably taken partly to be kept by the artist as a *souvenir* of his works, partly to furnish him with the means of judging of the effect of the designs before the *niello* was run in, and whilst therefore they could still be retouched.

Perhaps the best specimen of the antique silver *Pax*[2] is one, also in the centre show-case, which represents the Virgin and the

particularly interesting from being quite perfect in that part where the impression in the French Museum is mutilated; this latter, on the other hand, supplies some trifling deficiencies in the sulphur cast."

[1] See Denon (Vivant, Baron). "Monuments des Arts du Dessin," &c. Fol. Paris, 1829 (4 vols.), vol. i. plate 46.

[2] This Pax has been engraved in a work entitled: "A Collection of one hundred and twenty-nine Fac-similes of Scarce and Curious Prints by

Infant Christ enthroned and worshipped by a number of female saints. This beautiful plate was formerly in the Church of Santa Maria Novella at Florence. The glories, the hems of the garments, some of the most prominent architectural features, and the wings of the angels, are richly gilt: the two letters G and R at the bottom of the frame are probably the initials of the person by whom it was ordered. It was formerly in the possession of Sir M. M. Sykes, and was subsequently purchased by Mr. Woodburn, who gave £315 for it.

Names engraved on Plates.

(Zani, parte ii. vol. i. p. 32.)

ACCORDING to Ab. Zani, the first engraver who put his Christian name in full on a plate was Israhel van Mecken, who was born, according to Huber, at Mechlin, about 1424.

His son, who bore the same name, and who died in 1523, inscribed both his Christian name and surname as follows: "Israello van Mecken Juniore."

In Italy the first to adopt this practice was Nicoletto da Modena, who in the year 1500 engraved both his names thus: "Opus Nicoleti Modenensis Rosex" on the plate of the "Streghe." (Described by Bartsch, xiii. 289, 62, as "The Judgment of Paris." See the impressions in page 25 of Nicoletto's works.)

Albrecht Dürer gave his Christian name and surname in the beautiful engraving of "Adam and Eve," and also the word "faciebat." Some few engravers have given the exact dates, even to the days on which the work was begun and completed. How much eager but barren controversy would have been prevented had the practice been earlier and more generally adopted.

the Early Masters of the Italian, German, and Flemish Schools," by William Young Ottley, London, 1828, fol. and also in another work: "The Year Book of Daily Recreations and Information, &c. 8vo. London, 1832."

At the beginning of the sixteenth century we find the name of the print dealer and publisher added. The Italians, Antonio Salamanca, Tommaso Barlacchi, and Antonio Lafrery, seem to have set this example. They were followed by French, and afterwards by German dealers.

On the Various Processes of Engraving.

Engraving.

THE engraver first traces his design upon a steel or copper plate, using for this operation a sharp tool called "dry point." When the outline is completed, the forms are modelled, and the shadows are worked in by means of the graver, an instrument which from its shape makes at each stroke an angular incision. The lines thus produced are naturally firm and strong, but as they are, so to speak, laboriously ploughed into the metal, it is inevitable that they should not unfrequently lack freedom in movement.

In *etching*, this sense of freedom is secured. The plate, generally copper, is first covered with wax, called the "etching ground." On this the artist draws with a point or a needle, the fineness of which varies according to the breadth of the lines to be produced. The needle removes the wax wherever it passes. The plate is then placed in acid, which eats into the metal along the lines traced in the wax. By-and-by the plate is taken out, and such of the lines as are intended to come out *light* in the impression are then covered with a varnish which, like the wax, prevents the acid from acting on the plate. This process is repeated from time to time, those lines which are to come out *darkest* being subjected for the longest period to the action of the acid. Etching is more particularly adapted to sketches and slight designs, which require greater freedom in their treatment than can be achieved by the engraver.

Mezzotinto.

In this process a dark barb or ground is raised uniformly upon the plate with a toothed tool. When the design has been sketched upon the plate, the light parts are scraped off. The lighter the effect to be produced, so much the deeper is this process of scraping carried. (See English mezzotints, hereinafter.)

Aquatinta.

This process was discovered by the French artist St. Non, about 1662. The outline is first etched, and then the shadows are given by means of a wash, consisting chiefly of aquafortis. The effect produced resembles a drawing in Indian ink. Aquatinta is supposed to have been introduced into England by the Hon. Charles Greville, who obtained the secret from a French artist, whose name was Le Prince. Paul Sandby evidently became acquainted with it, for his reproductions in this style are well known and highly esteemed.

Wood-Engraving.

In wood-engraving the subject is usually sketched on very thin paper. The artist afterwards draws it with a hard pencil on the block, which is then handed over to the wood-engraver, whose share in the operation consists in cutting away those portions of the surface which have not been touched by the artist's pencil, and which represent the *light* parts of the design.

In engraving on copper, as already stated, every line intended to be dark in the impressions is cut into the copper; in wood-engraving, on the contrary, the surface of the block is left in its original state wherever it is to receive the ink, and, therefore, to give a dark impression.

Lithography.

The lithographic artist draws upon a stone, generally obtained from the vicinity of Munich, with a kind of ink to which the printing ink adheres; and the subject is reproduced on the paper in fac-simile. The inventor was a German artist, by name Alois Senefelder, in the early part of this century.

TERMS GENERALLY USED IN THIS WORK.

Bistre is a pigment of a dark brownish colour, generally used for shading purposes.

Biting in. An expression used by engravers to describe the action of the acid on copper or steel plates.

Burr. A slight ridge of metal raised on the edges of a line, either engraved by the burin or the dry-point.

Burin. An instrument of tempered steel, used for engraving on copper.

Cradle. A tool used by mezzo-tinto engravers, which evenly scratches the whole surface of the copper plate, in such a manner that if an impression were taken from it in that state it would be entirely black.

Counterproof. An impression taken from *another* impression whilst the ink is still wet. Counterproofs are often taken in order to enable the engraver to correct his plate; for it must be borne in mind that the impression direct from the plate is always the reverse of the design on the plate.

Dabber. An instrument resembling a muller, generally made of a solid mass of wool covered with leather. It is used to distribute the ink evenly all over the plate; and also for inking the surface of woodcuts.

Dry-point. A design made on copper or steel by means of a needle, without the aid of acid, is called a "dry-point." Such designs are much valued, for the lines are so delicate that only a very few fine impressions can be obtained. An etching is often touched with the "dry-point," which causes the burr.

Etching-ground. A kind of wax applied on the plate in order to protect it from the action of the acid. There are various modes of making etching-ground.

Etching-needle. The instrument by which the etcher draws on the plate.

Proof impressions. The first impressions taken from an engraved plate are termed "proofs" or "states." They are supposed to show how far the engraver's work has progressed.

India proofs are those taken on India-paper.

Proofs before letters are those taken before the work of the writing engraver is put in; such as the title, coat of arms, dedication, &c.

Re-biting. The act of restoring worn-out lines in an engraved plate by means of acid.

Roulette. A small instrument, very much in the shape of a spur, which when passed over the plate produces a number of even dots.

Scraper. A very sharp tool for removing the burr.

Stopping out. A term used for preventing the lines engraved on the plate from becoming too strong; and, therefore, a kind of varnish, generally Brunswick black, is used for stopping out the work, which has, in the opinion of the artist, become sufficiently deep.

Tint-tool. A graver used by the artist to cut a line of any breadth required.

Touched proof. An impression, generally early, touched by the artist, either in black or white chalk.

There remains only to be said, that throughout the following pages the letter B in parenthesis stands for Bartsch.

With this preliminary information, however imperfect, the reader may now proceed to the consideration of the artists and their works.

THE ITALIAN SCHOOL.

BACCIO BALDINI.

BACCIO BALDINI was a goldsmith of Florence, who flourished during the latter half of the 15th century. According to Vasari, he immediately succeeded Finiguerra. As he was but an indifferent draughtsman, he copied the designs of Sandro Botticelli, and afterwards engraved them. Unfortunately he did not mark his works, consequently, in some instances, doubts have arisen in assigning them to him. Baldini's works are very dry, but neat and delicate in execution. (Bartsch, vol. xiii. p. 161.)

1. A print representing seven planets, forming a kind of almanack, with calculations of the days on which Easter would fall from the year 1465 to the year 1517 inclusive. The planets are: Venus, Jupiter, Sol, Mars, Saturn, Mercury, Luna. The engraving in the Museum is probably unique. It was formerly in the possession of Dr. Monro. (B. p. 191.)

There is also in the Print Room a fine copy of "Il Monte Sancto di Dio,"[1] a work of special interest, inasmuch as it is regarded as the first book which contains illustrations from copper-plates. The author of the work itself was Antonio da Siena, called Bettini. It was printed at Florence, in 1477, in folio (B. p. 187).

[1] Audiffredi, in his work entitled "Specimen historico-criticum editionum italicarum sæculi xv. Romæ, 1794," p. 266, gives an exact description of this very rare book.

See also, Dibdin, "Bibliotheca Spenceriana," Lond., 1815, vol. iv. p. 128, No. 824.

At pages 5, 104, and 118 are the following plates:—

1. The Mount of Christ.
2. The Glory of Paradise.
3. The Punishment of Hell.

(Whether they were engraved by Baldini or Botticelli is a point which perhaps will never be settled.)

SANDRO BOTTICELLI.

SANDRO or ALESSANDRO FILIPEPI, commonly called Botticelli, after his first master, a goldsmith, was born at Florence about 1447, and died in 1515. He studied painting under Fra Filippo Lippi, and became one of the most distinguished artists of his time. He was employed by Sixtus IV. to paint three frescoes in the Sistine Chapel, illustrating the life of Moses and the temptation of Christ; they are still in a good state of preservation. His competitors on this occasion were Cosimo Rosselli, Domenico del Ghirlandajo, Luca Signorelli, and Pietro Perugino.

1. Nineteen plates of vignettes, illustrating Dante's Inferno,[1] designed for the edition of 1481, published by Nicholo di Lorenzo della Magna or Nicholo Todescho. Vasari relates that Sandro, on his return from Rome to his native city, "began to comment upon Dante; he drew the Inferno, and engraved it (*lo mise in stampa*), which, occupying a large portion of his time, was the cause of much trouble in his future life." Bartsch, in vol. xiii. p. 175, includes these plates amongst the works of Baccio Baldini. The Museum set is very fine; it is bound in a separate volume, on the first page of which is a portrait of Dante, engraved by Fabio Licinio.

2. The Assumption of the Madonna (B. 4). Engraved on two large plates, intended to form one. The lower plate contains the Apostles around the sepulchre of the Virgin. In the upper plate is the Madonna, seated

[1] In the work entitled "Bibliotheca Maffei Pinelli Veneti descripta et adnotationibus illustrata," 7 volumes, with plates, 8vo. "Venetiis, 1787," we find the latest description of this valuable volume. It seems that the printer's intention was to place a vignette at the head of each canto, but only two are inserted, at the commencement of the first and second cantos of the Inferno. See also Dibdin, "Bibliotheca Spenceriana," Lond. 1815, vol. iv. p. 108, No. 814.

on clouds borne by angels. On the left, about the middle of the print, is St. Thomas receiving the Girdle which the Virgin lets fall towards him. This fine print is attributed by some critics to Baldini.

ANTONIO POLLAJUOLO.

ANTONIO POLLAJUOLO was another Florentine artist, born in 1426. According to Vasari, he was placed by his father under Bartoluccio, a goldsmith, a relation of Lorenzo Ghiberti, who, having discovered the talent of Antonio, employed him as one of his assistants in modelling some ornaments on the central gate of the Baptistery of Florence. Soon after the discovery of the art of engraving, he made himself a master of the secret, and engraved his Battle of Nude Figures; which, according to Lanzi, was executed about 1480, because, having acquired great celebrity by it, he was invited to Rome in 1484 to erect the monument of Sixtus IV., who died on the 11th of August of that year. Pollajuolo died in 1498 at Rome, where his tomb is to be seen in San Pietro in Vincoli. His drawing, which approaches very nearly to the bold style of Michel Angelo, is much praised by Vasari. His style may seem hard but it is symmetrical, and the extremities and muscular action of his figures display great anatomical knowledge and firmness of hand. His mode of working, which was somewhat peculiar, was to make a powerful outline of the figures, which he afterwards shaded with strokes, all bearing in the same direction. Bartsch, in vol. xiii. p. 201, describes three prints.

1. THE BATTLE OF NUDE FIGURES (B. 2). In this design are depicted ten men, armed with various weapons, fighting in a wood. The background represents a forest; and on one of the trees is a tablet with an inscription, "Opus Antonii Pollaioli Florentini." Vasari praises this print very highly. Mr. Ottley was of opinion that it was engraved between 1460 and 1470.

2. HERCULES FIGHTING THE GIANTS (B. 3). Hercules is seen in the middle of the composition fighting a number of men. On the scabbard of his sword there is an inscription. We have the unfinished state of this rare print.

ANDREA MANTEGNA.

THIS distinguished artist was born at Padua in 1431. According to Vasari he had been a shepherd boy; and having early displayed great talent for the arts, he was placed under Squarcione, and afterwards under Giacomo Bellini. In 1463 he entered the service of Lodovico Gonzaga, Duke of Mantua, who gave him considerable employment in decorating his castle at Mantua. In the summer of 1488 Mantegna went to Rome, strongly recommended by Francesco Gonzaga to Innocent VIII., who employed him to paint frescoes in the chapel on the Belvedere in the Vatican. (See Taja, Description of the Vatican Palace, p. 404.) He died on the 13th of September, 1506. Ariosto, five months afterwards, wrote the following in canto xxxiii. st. 2 of the "Orlando Furioso."

> "E quei che furo a' nostri dì, o son ora,
> Leonardo, Andrea Mantegna, Gian Bellino,
> Duo Dossi," &c. &c.

Bartsch (vol. xiii. p. 222) describes twenty-three prints by his hand. Though more than fifty have been attributed to him, Ab. Zani assures us "that the genuine impressions which are now acknowledged to be by the hand of Mantegna[1] do not amount to twenty, nearly all of them executed with few figures." Some writers, and notably Ab. Zani, attribute to Mantegna the invention of calcography.

1. THE ENTOMBMENT (B. 3). The body of the Saviour is carried to the tomb by two disciples. Towards the left are two women in attitudes of grief. On the right is the Virgin swooning, and borne up by the holy women. In the foreground is St. John, seen in profile. On the tomb we read: "Humani Generis Redemptori."

[1] In the "Zeitschrift für bildende Kunst, 1876, Heft. 2," there is an important document, published by M. Carl Brun, showing that the relations between Mantegna and Zoan Andrea were by no means friendly: for there is no doubt that the latter was in the habit of copying the designs of Mantegna, and was his rival at Mantua as an engraver.

The Museum example of this, perhaps the best of Mantegna's works, is, unfortunately, not a good impression.

2. A Battle of Sea-Gods (B. 18). Here, on the left, Envy, seated on the back of a sea-god, is exciting the marine divinities to attack each other. In her left hand she has a tablet on which is inscribed "Invid." Towards the right Neptune is seen from behind, standing on a pedestal.

Vasari considers this print to be Mantegna's best work. There is a copy by D. Hopfer.

This engraving was copied in pen-and-ink by Albert Dürer in 1494. The drawing is now in the Albertina Gallery, Vienna, as also the companion print of the same subject (B. 17), and it is extremely interesting to see how Dürer reproduced, in his print called "L'Effet de la Jalousie" (Bartsch, vii. p. 87, No. 73), the nude woman on the back of one of the marine gods at the left of this print.

3. A Bacchanal (B. 20). Silenus is here represented in the middle carried by two fauns and a satyr. On the left is a man, with his feet in the water, in the act of getting a fat woman on his back. On the right are two fauns—one playing a flageolet, and the other the Pandean pipes.

DONATO LAZZARI, BRAMANTE.

THIS distinguished architect, painter, and engraver was born at Castel Durante, in the Duchy of Urbino, in 1444. He executed several works for Pope Alexander VI. and Pope Julius II. His fame, however, rests on his having been the architect of St. Peter's, at Rome, of which magnificent structure he drew the plans and laid the foundations in 1513; but did not live to see it completed, for he died the following year, 1514.

In the collection at the Museum there is a very rare print by him, formerly, but no longer, regarded as unique, representing the interior of a temple with figures. The upper part of the building appears to have been left in an unfinished state. Towards the left is a pedestal, inscribed "Bramantus Fecit ML°." (*i. e.* Mediolano). In the foreground is a finely-drawn figure of a monk kneeling, seen from behind.

Ab. Zani describes this print as the Vestibule of St. Ambrosius at Milan; and he is of opinion that it affords the first instance of the addition of the word "fecit" to an artist's name. On examining the

above-mentioned vestibule, we find no resemblance to this engraving, which is more likely to represent the vestibule in the church of San Satiro, also in Milan (Ottley, p. 531). See an able article written by MM. Louis Courajod and Henry de Geymüller, published at Paris by Rapilly, 1874.

LEONARDO DA VINCI.

THIS illustrious man, renowned as painter, sculptor, engineer, architect, and author, was born in the Val d'Arno, near Florence, in the year 1452. At an early age he evinced singular talents, not only in studies connected with the fine arts, but in science and general literature. He was placed under Andrea del Verocchio, of whom it is said, that he became so mortified at his pupil's subsequent superiority that he relinquished his pencil altogether. In 1494 Leonardo went to Milan, where he was warmly received by his great patron, the Duke Lodovico Sforza. Here he founded his celebrated school of painting, and executed one of his greatest works—the famous picture of "The Last Supper." He built the aqueduct which supplied the city with water. From Milan he removed to Florence, where he worked with Michel Angelo in ornamenting the grand Council Hall.[1] At the invitation of Francis I. he visited the French court, and became a distinguished favourite there. He died at Cloux, near Amboise, in 1519. Leonardo da Vinci excelled all the painters of his time, and was, moreover, an able author. He wrote a treatise on painting, and several other works, of which Hallam says: "The discoveries which made Galileo, Kepler, and other names illustrious—the system of Copernicus—the very theories of recent geologers, are anticipated by Da Vinci within the compass of a few pages. . . . He first laid down the grand principle of Bacon, that experiment and observation must be the guide to just theory."

Of this great artist the Museum has a few specimens which are perhaps unique.

1. A Bust of a Young Woman, described by Passavant (vol. v. p. 180), as "Monna Lisa del Giocondo." She is seen in profile, turned to the left.

[1] See Michel Angelo Buonarotti.

Her hair is braided, and arranged in a fanciful style. This unique impression formerly belonged to M. Storck, subsequently to Signor Carlo del Majno Ivagnes of Milan, and it was afterwards in the collections of Sykes and Wilson.

2. Another Head of a Young Woman, also seen in profile, but turned to the right. On the left are the letters "Acha," and on the right Le. Vi., which have been interpreted thus: "Achademia Leonardi Vinci." Supposed to have been engraved on a silver plate.

3. Three Heads of Horses. The one on the left is squared.

These three heads have been ascribed to Leonardo by Mr. Ottley in a letter to Mr. Wilson, dated 31 December, 1827, in which he says: "I always considered it highly probable that the horses' heads are also by him."

M. Passavant in his Appendix, vol. v. p. 54, has attributed them to Andrea del Verocchio, Da Vinci's master in the Art of Painting. Vasari, in the life of Andrea, says: "He was at once a goldsmith, a master of perspective, a sculptor, engraver (intagliatore), a painter and a musician . . .;" and further on continues: "There are some drawings by this master in our book, which display very great judgment and extraordinary patience; among them are certain female heads, of which the features, expression, and arrangement of the hair were constantly imitated for their exceeding beauty by Leonardo da Vinci. We have besides two horses, with the various measurements and the proportions according to which they are to be increased from a smaller to a larger size, all of which are correct and free from error."

Bartsch, in vol. xiii. p. 331, No. 24, describes them amongst the works of Giovanni Antonio da Brescia.

4. Together with these prints, there is another described by Dumesnil in vol. v. p. 30, No. 61, as "Poison et contre poison," and as the work of Jean Duvet. Bartsch also describes it in vol. vii. p. 515, No. 44, as the work of Duvet. But Passavant attributes the design to Leonardo, and the engraving to Cesare da Sesto. However, it is placed here, because Mr. Carpenter, the late Keeper of the Department, believed it to be the production of Leonardo da Vinci. The figure of the man seated on an eminence is very fine.

NICOLETTO DA MODENA.

THIS engraver, who was also a painter, especially of architecture, was born about 1460 at Modena. His proper name was Rosa or Rosex. The date of his death is not known.

Bartsch, in vol. xiii. p. 252, describes sixty-eight prints. The set in this collection which contains the greater part of them, as also a few undescribed, is arranged in a separate volume.

1. The Judgment of Paris (B. 62). A composition of four nude figures. The one on the left holds a mirror in the right hand. Upon a globe suspended in the middle at the top of the print, we read "Detur Pulcrior" and the date 1500. Below, "Opus Nicoleti Modenensis Rosex."

According to Zani, this is the first time that the name of the engraver, his country, and the date of execution, appeared on a print: he also states that it is copied from Wohlgemuth's composition known as "le Streghe."

THE ENGRAVER OF THE YEAR 1515.

THIS engraver is so called on account of a date which is seen on one of his engravings, his name being unknown. Strutt and Heinecken considered him a much earlier artist, on account of his stiff and mechanical style. His prints are exceedingly rare; the Museum set is far from complete. Bartsch, in vol. xiii. p. 408, describes thirty-six.

1. Cleopatra (B. 12). She is seated at the foot of a tree, and resting her left arm on an urn, facing a statue of Priapus. On the right above is the date 1515, and lower down "Cleopatra."

2. The Equestrian Statue (B. 18). A nude female figure, wearing a royal crown, and resting on a lion. Beyond, an equestrian statue, surmounted by a crescent. In the background are several buildings. Both the woman and the lion are unfinished.

TAROCCHI CARDS.

THE Print Room possesses a very fine set of the so-called Tarocchi of Mantegna, or properly the cards of Baldini and Botticelli. It is unnecessary to enlarge on these interesting examples of early Italian engraving, as a full account of them may be found in Dr. Willshire's "Descriptive Catalogue of the Playing and other Cards in the British Museum:" undertaken by order of the Trustees (p. 65). See also Ottley, p. 379.

The originals are marked outside "O," and copies "C."

MARC' ANTONIO RAIMONDI.

THIS celebrated engraver was born at Bologna about the year 1488. After studying at Venice, he settled at Rome. There he soon formed a school, which eclipsed those of Germany, and the Italian style of engraving became the standard of excellence. No artist since his time has so well adapted the stroke of the graver to forms, or has better understood depth, character, and correctness of outline. He was employed by Raffaello to engrave many of his drawings; and there is no doubt that Raffaello himself, as Vasari states, sometimes directed his graver; and that to him we owe the refined taste, judgment, and finish which characterize the works of Raimondi. Vasari relates that, when at Venice, the set of woodcuts by Albert Dürer, known as "The Life and Passion of Christ," fell into Marc' Antonio's hands; he was so much struck with their beauty that he decided on reproducing them upon copper. This he did so successfully that in Italy his reproductions were sold as originals. Dürer went to Venice, and accused Raimondi of having imitated his monogram: but the Senate was unable to impose any punishment, except an injunction that he should not make use of Dürer's monogram in future. Raimondi was imprisoned by Clement VII. for having engraved a series of designs in illustration of the Aretino verses, but obtained his freedom, and was restored to favour by his exquisite "Martyrdom of St. Lawrence." He died in 1534.

The collection of his works in the Museum is very fine. The bulk of it formerly belonged to the Rev. Clayton Mordaunt Cracherode, and formed part of his splendid bequest to the British Museum in 1799. The prints are arranged, according to Bartsch. vol. xiv. in ten solander cases.

1. ADAM AND EVE, after Raffaello (B. 1.) Adam is seen full length, on the left of the print, near a tree, holding in his left hand two apples. Eve is on the right, near another tree. In the background, a landscape with buildings. (The fresco is in the Vatican, in the "Stanza della Segnatura.")

2. The Massacre of the Innocents, after Raffaello (B. 18). Amongst the number of soldiers depriving mothers of their children, for the purpose of massacre, there is on the right foreground a very fine figure of one of the mothers defending her child from the sword of the executioner. On the right in the back-ground is a clump of trees, from which rises a small pine tree, called by the Italians "Falcetta," and by the French "Chicot." We possess two states of this print:—

First. Before the inscription on the pedestal to the left (which has been inserted with the pen), and before the line down the blade of the sword held by the man wearing a helmet and with his back turned towards the spectator.

Second. With the inscription and the monogram of Marc' Antonio on the pedestal, and the line down the blade of the sword.

Of this print, which is the chef-d'œuvre of Marc' Antonio, we have the original drawing by Raffaello; for a full account of which and the supposed copy by Marco da Ravenna, see Zani, "Enciclopedia delle Belle Arti," vol. v. p. 349.

3. The Martyrdom of St. Lawrence, after B. Bandinelli (B. 104). A very fine composition, containing fifty figures. The saint is seen in the middle foreground, seated upon a gridiron. We have two states:—

First. With two forks in the hands of one of the executioners.

Second. One of the forks obliterated.

This superb print, which is placed in a separate portfolio, was engraved after a design intended to adorn the church of San Lorenzo, Florence.

4. Lucretia, after Raffaello (B. 192). A full-length figure, to the left of which we read a Greek inscription to the following effect: "It is better to die than to live in dishonour."

This exquisite figure is remarkable as having been engraved at Rome about 1510, and as the first that Marc' Antonio submitted to Raffaello for approval.

5. Les Grimpeurs[1] (B. 487). A fragment of the famous cartoon drawn by Michel Angelo in the Council-hall at Florence. A soldier is seen rising from the water, starting the alarm, expressing in his complicated action, almost every variety incident to the human frame. Another forcing his dripping feet through the adhesive clothing. A third calling to his companion, whose arms are seen grappling the rocky sides of the river (Arno); whilst a fourth, almost prepared for action, is buckling his belt around him, with his sword and shield lying at his feet. Dated 1510.

6. Portrait of Pietro Aretino (B. 513). This magnificent and very characteristic portrait is said to have been painted by Titian: but, according to Vasari, it was drawn by the engraver himself. Aretino is repre-

[1] See Michel Angelo Buonarotti.

sented full face, three-quarters length, with a cap on his head. There are two states :—

First. Before the stripes on the cap, and before the monogram, and this has only the first two lines of the inscription.

Second. With the monogram of the artist, the stripes on the cap introduced, and the inscription in full below.

Up to a recent period the first state was considered unique, but in December, 1873, another impression was found in the Howard Collection, and it was sold for £780 to Messrs. Colnaghi.

There are two volumes entitled "Anonymous School of Marc' Antonio," containing the following fine impressions. (Bartsch, vol. xv.)

1. God creating the Animals (B. p. 5, 1).
2. The Sacrifice of Cain and Abel (B. p. 9, 4).
3. The Sacrifice of Cain (B. p. 8, 3).
4. Joseph making himself known to his Brothers (B. p. 11, 6).
5. Joseph relating his Dreams to his Brothers (B. p. 10, 5).
6. Abigail bringing Presents to David (B. p. 12, 8).
7. Judith (B. p. 13, 1).
8. The Nativity (B. p. 14, 2).
9. The Flight into Egypt (B. p. 16, 4).
10. Christ restoring Sight to a Blind Man (B. p. 16, 5).
11. St. John in the Desert (B. p. 27, 5).
12. St. John in the Desert (B. p. 25).
13. St. Ambrose and St. Theodosius (B. p. 22, 1).
14. The Horatii and Curiatii (B. p. 29, 2).
15. Jupiter accompanied by Cupid and Goddesses (B. p. 41, 11).
16. Diana (B. p. 39, 9).
17. Diana and her Nymphs Bathing (B. p. 40, 10).
18. Psyche carried to Olympus (B. p. 36, 5).
19. The Birth of Adonis (B. p. 42, 12).
20. An Allegorical Print on Love (B. p. 54, 11).

AGOSTINO VENEZIANO, OR DE' MUSIS.

HE was born at Venice about 1490, and was the pupil of Raimondi. Among the Italian engravers he claims a distinguished rank, for he handled his graver with great precision and neatness, though his drawing is not so good as that of his illustrious master. Fine impressions of his works are very rare. He died about 1540. (Bartsch, vol. xiv.)

1. "Lo Spasimo di Sicilia," after Raffaello (B. 28). Christ bearing the cross, from the picture now at Madrid. We have the first state, with the date 1517.

2. An Emperor meeting a Warrior, after Raffaello (B. 196). The warrior is followed by two horsemen, and meets the emperor, probably Adrian, at the gate of a city. This is the best work of Agostino.

3. The Academy of Baccio Bandinelli (B. 418). The engraver himself holds a cast in his hand, and is lecturing on it to a student standing behind his chair; on the left is an artist writing or drawing; at the foot of the table four young pupils engaged in drawing from an antique. The whole scene is in candle-light.

MARCO DA RAVENNA.

ANOTHER distinguished pupil of Raimondi, born in 1496. Very little is known respecting his life; and indeed it was Zani, who discovered on authority of a manuscript that his family name was Dente. The peculiar distinction between this artist and the last, is that his engravings seem to be drawn with a firmer hand, clearer strokes, and superior effect. (Bartsch, vol. xiv.)

1. The Annunciation, after Raffaello (B. 15). On the right is the Virgin kneeling, and on the left is the Angel,—above, on clouds, is the Almighty Father, accompanied by some angels. This print has been attributed to Raimondi.

2. Combat of Roman Cavalry (B. 420). In the middle is a horse kicking; behind which is a soldier with a spear. On the right a soldier, in the act of throwing a large stone to a man who is behind a horseman, followed by another. In the foreground, on the right, is a shield.

3. The Massacre of the Innocents, after Bandinelli (B. 21). This is the chef-d'œuvre of Marco da Ravenna: it is a fine specimen of his style.

We have an unfinished proof exceedingly fine.

THE GHISI.

THE engravings of Giovanni Battista, Giorgio, and Diana Ghisi are very numerous. The Print Room possesses a fine set of their works, which are arranged in three volumes according to Bartsch, vol. xv. p. 299.

FRANCESCO MAZZUOLI, PARMIGIANO.

FRANCESCO Mazzuoli, or Mazzola, generally known as "il Parmigiano" or "il Parmigianino" was born at Parma in 1503. His first master was Michele Ilario, but when Correggio visited Parma in 1519, Mazzuoli paid great attention to his frescoes, and imitated them, until he visited Rome, where he examined the works of Raffaello, he then adopted a style entirely his own. He died at Casal Maggiore, in the territory of Cremona in 1540. Mazzuoli is the reputed inventor of the aqua-fortis[1] process. He engraved many prints, of which we have a fine set. (Bartsch, vol. xvi. p. 1.)

1. JUDITH (B. 1.) A full length figure; she holds in her right hand a sword, and in her left the head of Holofernes. Her handmaid is behind.

2. THE ENTOMBMENT OF OUR LORD (B. 5). This is the best work of the master; very much admired by Guido Reni. Christ is being placed in the sepulchre in the presence of the holy women; in the midst is the Virgin, fainting.

3. ST. PETER CURING THE LAME MAN, after Raffaello (B. 7). St. Peter is in the centre, giving the benediction to the poor.

GIOVANNI GIACOMO CARAGLIO

WAS born about 1512, whether at Verona or Parma is not exactly known. He went to Rome to study with Raimondi, under whose tuition he made great progress. His engravings are remarkable for good drawing, and especially for the expression and character which he gave to the heads. He died about 1551 at Parma. His works are arranged in a separate volume. (Bartsch, vol. xv. p. 59.)

1. THE BATTLE OF THE BUCKLER, after Raffaello (B. 59). This print is so called on account of a shield and a spear lying in the centre. In the foreground a body of Roman cavalry are slaying some armed fugitives.

[1] This is more than doubtful, for there are ample proofs that this process of engraving was known in Germany before the time of Parmigianino, perhaps even before he was born.

On the right is a standard bearer, and a trumpeter on the left. This is the best work of the engraver. The impression at the Museum is very fine.

2. A Portrait of Pietro Aretino (B. 64). Bust, turned to the left in profile. In a circle with his name inscribed in capitals round it, and this mark, A over Y.

GIULIO BONASONE.

THE works of this Bolognese artist were but little if at all appreciated at the period when he flourished, and even for long after his death. He was a printer as well as an engraver. What is most remarkable in his works is the masterly manner in which he preserves the masses and breadth of light and shade. Born about 1510, and died in 1580. (Bartsch, vol. xv. p. 103.)

1. The Adoration of the Shepherds, after Giulio Romano (B. 38). On the left beyond, the angel is announcing the birth of the Infant Jesus. The shepherds are worshipping the Infant, who is in the cradle between the ass and the ox.

2. The Last Judgment, after M. A. Buonarotti (B. 80.) The fresco of this well known composition is in the Sistine chapel in the Vatican at Rome. The best work of the engraver, of which we have a fine proof.

3. Portrait of Michel Angelo (B. 345). A profile, to the right; there is an undescribed proof in the Print Room.

ANDREA ANDREANI.

THIS able artist was born at Mantua about 1540 and died in 1623. He was a painter and a chiaro-scurist, an art which is alleged to have been first practised by Ugo da Carpi: he, however, carried this process of wood engraving to a higher degree of perfection than it had reached before his time. He published a number of very large cuts, some of which are after Andrea Mantegna and Beccafumi.

The chiaro-scuro prints are not definitely arranged: there are however three volumes containing fine specimens, by various chiaro-scurists; but in a separate portfolio there are the following large woodcuts from Andreani's hand. (Bartsch, vol. xii. p. 17.)

1. Abraham offering up Isaac, after D. Beccafumi (B. 4). Printed in one tint. (The Museum copy wants two sheets.)

2. Moses breaking the Tables of the Law, after D. Beccafumi (B. p. 24). Printed on twelve sheets.

3. Pilate washing his Hands, after Giovanni da Bologna (B. 19).

4. The Entombment of Christ, after Giuseppe Scolari (B. 25).

In addition to the examples of the foregoing pre-eminent masters, there are specimens of others of an early date, such as the following :—

Girolamo Mocetto, born about 1454 (B. xiii. p. 215).

We possess a fine copy of the book entitled "De Nola opusculum," Fol: Venice, 1513. There are, in this rare volume, four plates, engraved by Mocetto, representing views and plans of the city of Nola.

Zoan Andrea, flourished about 1478 (see foot note, p. 20). (B. xiii. p. 293.)

Giovanni Maria da Brescia, born about 1460 (B. xiii. p. 311).

Giovanni Antonio da Brescia, born about 1461 (B. xiii. p. 315).

Benedetto Montagna, 1458-1530 (B. xiii. p. 332).

Giulio Campagnola, flourished about 1500 (B. xiii. p. 368).

Domenico Campagnola, flourished about 1543 (B. xiii. p. 377).

Robetta, flourished about 1460 (B. xiii. p. 392).

Gasparo Reverdino, flourished about 1512 (B. xv. p. 465).

Andrea Meldolla, 1520-1582 (B. xvi. p. 29).

Marcello Fogliono, flourished about 1530 (Passavant, v. p. 145).

Giovanni Battista del Porto, flourished about 1503 (Passavant, v. p. 149).

Girolamo Campagnola (Passavant, v. p. 160).

Lorenzo Costa, 1460-1535 (Passavant, v. p. 203).

Peregrini da Cesena (Passavant, v. p. 205).

Giacomo Francia, died 1557 (Passavant, v. p. 222).

Besides these there are two volumes containing most interesting anonymous prints of this school and of an early date.

We shall now refer to some of the most distinguished artists of the later school of Italy. The works of the three Caracci, Guido Reni, and Salvator Rosa, are in course of arrangement.

LODOVICO CARACCI.

BORN at Bologna in 1555, and died in 1619. He studied for several years under Passignano, and acquired that elegance and taste which distinguish the Venetian, Parmesan, and Modenese schools.

Only five etchings by him are described by Bartsch, vol. xviii. p. 23.

The Virgin and St. Joseph (B. 4). The Virgin is seated under an archway, with the Infant Jesus in her arms; near her is St. Joseph. This print is, most probably, the only one which Lodovico Caracci engraved with the burin.

AGOSTINO CARACCI.

A COUSIN of Lodovico. Born at Bologna in 1568, and died in 1601. His engravings are very numerous, 247 having been attributed to him. He reproduced the works of several masters, but chiefly those of Paolo Veronese, Tiziano, and Correggio. (Bartsch, vol. xviii. p. 31.)

1. Ecce Homo (B. 19). Christ shown to the people. An early production of Agostino, when he was fourteen years old.

2. The Crucifixion, after Tintoretto (B. 23). This splendid and much admired engraving is composed of three sheets. The picture was painted for the church of St. Roch, at Venice.

3. The Virgin, St. Catherine, and St. Anthony, after P. Veronese (B. 96). The Virgin is seated, with the Infant Jesus in her arms; near her are St. Joseph and St. John the Baptist; below, St. Catherine, and on the left, St. Anthony.

There is in the Print Room an unfinished unique state.

4. Portrait of Tiziano Vecellio (B. 154). Three-quarters length, turned towards the left. We possess an unfinished proof, extremely rare.

ANNIBALE CARACCI

WAS born at Bologna in 1560, and died at Rome in 1609. He was the brother of Agostino, and greatly distinguished himself as a painter. His etchings are scarcely worthy of his reputation in the higher branch of art. Bartsch (vol. xviii. p. 177) describes eighteen by his own hand.

1. Susanna surprised by the Elders (B. 1). She is seated, to the left, with her head turned towards the elders. On the right is the fountain. A fine specimen of Annibale's talent.

2. The Christ of Caprarola (B. 4). The Saviour, taken down from the Cross, is extended on the lap of the Virgin. Near her is St. John, holding the right arm of Jesus, and showing the wound to the Magdalen.

In the Print Room there is a proof before all letters.

GUIDO RENI,

THE celebrated Bolognese painter, was born in 1574. He acquired the principles of his art in the school of the Caracci. He is chiefly distinguished in his pictures by the grace and beauty of his forms. His etchings, which are numerous, are described in Bartsch, xviii. p. 277. They are, however, not so happy as might have been expected from so great a master. He died in 1642.

1. The Virgin and the Infant Jesus (B. 1). She has the Infant in her arms, and he is embracing her. Joseph is seen walking in a landscape, which appears through an arcade.

A fine specimen of Guido's power.

2. The Virgin, the Infant Jesus, and St. John (B. 6). The Virgin is turned to the right, seen in profile, and seated near a table, on which is the Infant, extending his arms to St. John.

3. A Glory of Angels, after L. Cambiasi (B. 45). A number of angels in the air. This is considered to be one of Guido's best etchings.

SALVATOR ROSA.

THIS distinguished painter, poet, and musician was born at Naples in 1615. He adopted the profession of painting contrary to the inclinations of his parents. His first master was Ciccio Fracanzano; and, subsequently, he became a disciple of Ribera, with whom he went to Rome. Here he spent the greater part of his life; but his taste was formed more from the study of nature in the wilds of the Apennines than from the lessons of other artists; and he delighted in delineating scenes of gloomy grandeur and magnificence. Salvator Rosa wrote plays and satires, and composed many cantatas. He died at Rome in 1673.

His etchings are executed in a slight, though free and masterly style; the heads are especially fine. Bartsch, in vol. xx. p. 267, describes eighty-six etchings by him.

1. Alexander with Apelles (B. 4). Apelles advising Alexander not to criticise his picture, for fear the children who are grinding the colours should laugh.

2. The Fall of the Giants (B. 21). The giants overthrown and crushed by the mountains which they had piled up to scale the heavens.

3. The Genius of Salvator Rosa (B. 24). An emblematical piece, representing the humour and genius of the painter, which induce him to despise riches and death, love liberty, reprehend vice, &c.

STEFANO DELLA BELLA.

THIS charming artist was born at Florence in 1610, and died in 1664. When a youth he obtained some of Callot's prints, which he much admired and copied. He was in the habit, it is stated, of beginning to draw his figures from the feet. He engraved upwards of 1,300 plates. The fine set which is in the Museum is arranged according to Le Blanc's catalogue;[1] it fills six solander cases.

1. Plan of the Siege of La Rochelle (Le Bl. 840). This town was taken by Louis XIII. on the 30th October, 1628. The figures, although very small, are exceedingly well drawn. There is in the Print Room a superb impression before the explanatory writing.

2. Entry of the Polish Ambassador into Rome in 1633 (Le Bl. 864). This is in six sheets.

3. Plan of the Siege of Arras (Le Bl. 882). Besides its artistic value, this etching is historically interesting. Cardinal Richelieu engaged Stefano to go with him to Arras, and make drawings of the siege, which he afterwards engraved. It is a bird's-eye view.

(The above three plates are very large, and are therefore placed in a separate portfolio.)

Of the small sets, Nos. 290 and 765 of Le Blanc's catalogue are considered the best productions of this artist.

GIUSEPPE MARIA MITELLI,

THE caricaturist, was born at Bologna in 1634; he was also a painter, but is chiefly known as an engraver. His drawing is not always correct; still, much value is attached to his prints; for they, as a rule, illustrate the manners

[1] See also Jombert, C. A.—"Essai d'un Catalogue de l'Œuvres d'Etienne de la Belle." . . . Paris, 8vo. 1772.

and customs of his country and age. He died in 1718. His prints are somewhat rare; and the set in our collection may be considered rather fine; it fills five solander cases.

Bartsch, in vol. xix. p. 267, only describes 188, whereas we have in our MS. catalogue a description of 425 prints.

1. The Flight into Egypt (7).[1] Joseph is leading the ass, on which the Virgin and Child are riding; they are accompanied by two angels on foot; above are three angels in the air. After G. A. Donducci. (B. 6.)

2. A Set of Fifty-two Plates, illustrating Proverbs (38). "Proverbj figurati, consecrati al Serenissimo Principe Francesco Maria di Toscana da Giuseppe Maria Mitelli . . . MDCLXXVIII." (B. 67.)

3. A Series of Eight different Groups, representing a man fighting with a harpy. Painted by the Caracci in the Palazzo Fava at Bologna. (B. 59-66.)

There are besides specimens of the works of all the engravers mentioned by Bartsch, from vol. xv. to xxi.

MODERN ENGRAVERS.

GIOVANNI VOLPATO.

THIS celebrated designer and engraver was born at Bassano in 1733. He was the master of Raffaello Morghen. In some of his early prints, we find that he was in the habit of signing himself "Giovanni Renard." He died in 1802.

We have a splendid work, the frescoes by Raffaello in the Loggie of the Vatican, engraved by him, and beautifully coloured.

RAFFAELLO MORGHEN,

ALSO a distinguished engraver, was born at Naples in 1760. After receiving some instructions in his native city he went to Rome, and placed himself under the tuition of Giovanni Volpato, whose daughter Domenica he afterwards

[1] This number refers to our manuscript catalogue.

married. He has been justly designated as the father of the modern school of engraving. His chefs-d'œuvre are, generally, reproductions of the best works of the old masters. Morghen died in Florence on the 8th of April, 1833.

The collection in the British Museum is by far the best known.

It may be interesting here to state the manner in which this marvellous collection was acquired. It was first formed by Signor Jacopo Tarma, living in the Palazzo Priuli, at Venice; and he was aided by Signor Alvisi Albrizzi, an intimate friend of Morghen, to whom the engraver presented several copies of his works. After the death of Signor Tarma, his heirs parted with the entire collection to Signor Luigi Bardi, who still further added to it; and he afterwards sold it to Mr. Colnaghi, from whom it was purchased for the National Collection in 1842.

1. Madonna della Seggiola, after Raffaello. This is a wonderful production of Morghen.[1] It derives its name from the fact that the Virgin is seated on a chair. The picture is in the Pitti Gallery at Florence. There are various states (see "Miscellaneous Examples," xxvii.).

2. The Transfiguration, after Raffaello. This engraving (from the sublime composition in the Vatican) is the only one worthy of the original, which was painted by order of Giulio de' Medici, afterwards Clement VII., whose intention was to send it to Narbonne.

There are seven different states of this plate.

3. The Last Supper, after Leonardo da Vinci. This is the chef-d'œuvre of the engraver. The fresco is at Milan in the refectory of the Padre Domenicani, in the church of St^a. Maria delle Grazie. Note the proof before the dish on the table was finished, which is exceedingly rare; a similar impression sold at the Palmer sale in 1868 for £250, he having given £275 for it in 1862.

GIUSEPPE LONGHI,[2]

ANOTHER distinguished engraver, was born at Monza in 1766: he was the pupil of the Florentine Vincenzo Vangelisti, professor in the Brera, at Milan. In 1786

[1] See Palmerini, Nicolo, "Catalogo delle opere d'Intaglio di Raffaello Morghen, raccolte ed illustrate da N. P." 8vo. Firenze, 1810.

[2] Beretta, G.—"Della vita, delle opere ed opinioni del Cav. Giuseppe Longhi." 8vo. Milano, 1837.

Longhi left the Academy, and took to portrait-painting, in which branch of the art he was very proficient: subsequently he went to Rome, and there became acquainted with Morghen. In 1798 he was appointed to succeed his master as professor in the same Academy. He died in 1831.

Our collection of his works is very remarkable for fine impressions and rare states.

1. The Reading Magdalen, from the picture of the same size in the Dresden Gallery by Correggio. Engraved in 1810. The back-ground of this chef-d'œuvre of Longhi was engraved by Benaglia, but as his work was not considered satisfactory it was re-engraved by Pietro Anderloni. The plate was engraved for Messrs. Artaria, of Mannheim, for the sum of six hundred zecchini (about £300). After a thousand impressions had been taken Longhi repurchased the plate, and retouched it with the assistance of Marri, when it again became the property of Messrs. Artaria.

2. The Marriage of the Virgin, known as "Lo Sposalizio della Vergine," in Milan, after Raffaello Sanzio. Longhi began the drawing for this plate in 1808, but the engraving was not completed until 1820. The atmosphere, pavement, and temple were engraved by Faustino Anderloni, and a small portion of the draperies by della Rocca. The plate was retouched by Marri after a thousand impressions had been struck off. These later impressions are known by the monogram on the temple.

3. The Vision of Ezekiel, after Raffaello. The picture is in the Pitti Palace, Florence. Engraved in 1808.

PIETRO ANDERLONI.

He was born at St. Eufemia, in the province of Brescia, in 1785. He learnt the elements of his art under his brother Faustino, but at the age of twenty he placed himself under Longhi, and remained with him for more than nine years; afterwards he went to Rome, and there he made drawings of the Heliodorus and Attila, painted by Raffaello on the walls of the Vatican. In 1831 he succeeded Longhi in the direction of the Academy of Engravers at Milan. He died in 1849.

Our collection of his works is very fine.

1. The Judgment of Solomon, after Raffaello.
2. The Woman accused of Adultery, after Tiziano.
3. Heliodorus and Attila, after Raffaello.

GIOVITA GARAVAGLIA

WAS born at Pavia about 1789, and died in Florence in 1835. He learnt to engrave under Faustino Anderloni. In 1808 he went to Milan, and there closely studied the works of Longhi. He is well represented in the Print Room.

1. The Meeting of Jacob and Laban, after Appiani.

2. "Madonna della Seggiola," after Raffaello. In the Pitti Palace, Florence.

3. The Magdalen, after Carlo Dolci. In the Pitti Palace, Florence.

PAOLO TOSCHI.

BORN at Parma in 1788. Toschi may be looked upon as the last distinguished modern engraver. He studied in Paris under Bervic, and was intimately acquainted with Gérard. In 1819 he was made director of the Academy of Parma, and founded a school of engraving there.

His works here are all chosen by himself, as is shown by his signature affixed to each of them, and are in all their various states. The collection is the best known one in existence. He died in 1854.

1. The Entrance of Henry IV. into Paris. This is the chef-d'œuvre of Toschi, who engraved it in Paris after the large painting by François Gérard, forming now the principal ornament of the Versailles galleries. It was painted in 1817 by order of Louis XVIII. The moment has been chosen when Henry IV. took possession of Paris in 1594.

2. "Lo Spasimo di Sicilia," after Raffaello. Christ succumbing under the cross. The picture was painted for the Church of the Olivetani at Palermo, called Santa Maria dello Spasimo.

3. Deposition from the Cross, after Daniele da Volterra. The engraver has faithfully transferred Volterra's representation of the Saviour's body, sinking with the natural relaxation of death. The fresco is at Rome in the Church of the Trinità de' Monti.

There are also seven large volumes containing specimens by various modern Italian engravers, arranged chronologically.

There is an alphabetical and chronological index of all of them in the Print Room; the most prominent names are the following:—

Giovanni Battista Nocchi, flourished about 1823.
Antonio Perfetti, flourished about 1833.
Agostino Marchesi, flourished about 1830.
Samuele Jesi, flourished about 1835.
Faustino Anderloni, flourished about 1800.
Pietro Bettellini, flourished about 1790.
Michele Bisi, flourished about 1816.
Antonio Dalco, flourished about 1850.
Carlo Raimondi, &c. (living).

THE ITALIAN DRAWINGS.

THROUGH the drawings of the great masters we obtain the closest insight into the sources of artistic power. Whilst the means are so slight and the method so simple the contact with individual genius is direct and immediate; we are placed at once in intimate relationship with the purpose of the artist, and are able to follow in each line the motive that has guided the hand to so fair a result. The end of every work of art is reached, and the desire of its author satisfied, when through the medium of either lines or colour we have made the vision of the artist our own, and have discovered what quality in the chosen facts of nature first stimulated the hand to its labour of interpretation. The most perfectly carved statue or the most elaborately-finished picture cannot do more than this: the slightest sketch from the hand of genius cannot do less. Outside the realm of art material nature has other and different values; but for the artist it lives only in its relation to an internal standard of beauty. Rightly gifted, he admits to his companions only such facts as can contribute to enrich his store of fair and noble images, and the greatness of individual genius is here tested by its ability to extend the lines of the visionary world till they approach the outer limits of reality. But however wide the outlook of genius, these two worlds remain for ever distinct, and not the smallest leaf or flower can be subjected to the dominion of art without undergoing a certain transformation and change.

It is the special function of these drawings by great hands to

reveal to us something of this subtle relationship between nature and art, and to mark the stages by which the one passes into the other. In them we are permitted, as it were, to watch the processes of genius, and to note the working of the perceptive and creative faculties. Standing in close contact with his subject, the results of observation just newly moulded to the purposes of art, the master is here also a student, and in his labour we may see how the life of nature is arrested at the precise moments fitted for the life of design, so that in a drawing of individual face or form by Leonardo da Vinci or Michel Angelo, the careful study of facts combines with the first touch of higher mastery as common reality puts on the brighter raiment of imagination. In this intimate knowledge of the artist's methods and material the true essence of pictorial beauty becomes clearer to us. Its willing dependence upon the subtle facts of physical form is made known, and we see how, in the poise of the figure, the turn of the head, or in the uplifted arm, the quick, instinctive recognition of genius has found out some precious secret of beauty. At first sight these chosen attitudes may seem to have been taken at hazard from among the myriad movements of reality; it is only after longer knowledge that their fitness for art proves the presence of a faultless instinct in selection. It is here, then, more surely than from any other source, that we learn the means by which fidelity to outward fact is united with the highest exercise of imagination. These studies of human face and form, these delicate drawings of leaves and flowers, bear witness to an eager and searching desire of knowledge. There is a patient science underlying every effort at creation, and a studious observance of the truth rests on the basis of the sweetest and most enchanting invention. Thus it happens that, at the first, these precise pencillings seem to be the rigid imitations of actual fact; and although to each study, however slight, something of commentary is added to the more solid foundation, the process is scarcely conscious, for the dominion of imagination is as yet not loudly asserted. This fidelity and care in imitation are the things first noticeable about the studies of the great Italians. Nothing in any stage of their art was carelessly or incompletely

done. There is no rough suggestion of design, no inexact record of artistic invention. Even in such a work as the sketch book of Jacopo Bellini,[1] which must take rank as the most familiar witness of the daily habits of the artistic life of the time that has descended to us, there is no rapid or careless workmanship; every drawing seems to have been executed with an entire attention to precision, and in the schemes for pictures scattered through the volume we find the forms of the rocks and trees in the landscapes fully imitated. It would be interesting to compare the splendid animal drawing to be found in this volume with the sketches of such an artist as Sir Edwin Landseer—to note in the work of the Venetian the firm, conscientious outlines, and the seizure of forcible action at once vivid and sculpturesque, and then to turn to observe in the modern painter the effective indication of texture and the choice in expression of some look or attitude suggestive of humour or pathos. And when we pass from Bellini to his pupil, Mantegna, we find this science increased and strengthened. The observation of nature is seen in his drawings to be approaching to that final mastery, which in the drawings of Leonardo da Vinci and Michel Angelo becomes mysterious in its depth and fulness of utterance.

This splendid knowledge, which so impresses us in most of the drawings by the masters of the Italian school, renders in their study a serviceable commentary upon Italian painting.

The wealth of invention possessed by the great painters, and their ready seizure of every theme presented to them, have sometimes been allowed to obscure the enduring qualities of their art. In the case of many famous pictures, where the composition affects to illustrate some theme of religious or dramatic interest, popular criticism has been arrested by the expression of the sentiment or the effect of the drama, and has not penetrated to the greater artistic significance of the work revealed in its scheme of lines or colours, and its mastery over human form. To the artist and the student however, these are the supreme qualities in art.

[1] See Jacopo Bellini, p. 45.

The form and expression of the subject are greater than the subject itself, and the legend, represented with its sequence of acts and the play of human motive, is only valuable in so far as it helps to perfect the chosen scheme of beauty. The theme, however absorbing, is but the occasion of the painter's thought. With him the actors are greater than the action, and the splendour and dignity of their movements of more account than the passion which controls them. Thus we shall find, as we approach the supreme efforts of genius in art, that the legend loses something of its immediate force in proportion as the painter or the sculptor possesses a full mastery over the special conditions of his craft. If he rightly understands what can and what cannot be represented in art, he will take from a choice subject all that painting needs, still leaving it unspoiled for the poet or the dramatist, and the result when it is gained will be precious, in proportion as it is based firmly upon a knowledge of actual form and movement expressed in harmonious colour. In the case of Greek art this truth was never obscure. There the final accomplishment presents no distracting element, for the theme has been previously reduced to complete subjection, and only exists to account for the chosen composition of the figures. But in the less ordered invention of the renaissance it is not always immediately apparent. The scope of art had been enlarged before the machinery of the artist was perfected; a passionate experience had been admitted to replace the passionless ideal of the Greek artist; and it is only in the hands of great individual painters, such as Mantegna, Raffaello, Da Vinci, or Michel Angelo, that we recognize a complete and unfailing perception of the way in which these newly admitted facts were to be submitted to the enduring laws of artistic expression. But, although sometimes obscure, the dependence upon a knowledge of physical truth was never absent from the ideal of Italian art; and in the studies by different hands, we may note more clearly than elsewhere how eagerly the faith in nature was pursued. Such labour, with such results of precise and subtle knowledge, seems now beyond the reach of art. The hand has grown faltering and uncertain; the accepted means of imitating reality are now of a readier and

more facile nature. There is no longer, save in a few isolated instances of students in whom the earlier instinct of the craft survives, the same patient observation of form, the severe study of light and shade, or the delicate registry of minute movements: these things are among the needs of modern art, and in order to learn the splendid result to be achieved by them, it is but necessary to study these drawings that were themselves studies of a life that is still left to us.

Hitherto the effect of any study of these drawings has not made itself largely felt in our national art. Only a few men, in the brief record of English painting, can claim to have gained any valuable result from the great Italians. The taste for these works has, however, existed for a considerable period.

King Charles I. and the Earl of Arundel may be said to have originated the collecting of drawings, and from their time to the present day many fine collections have been formed. In reading Vasari's "Lives of the Painters," we often hear of a book of drawings. This book is believed to have been bought by a great Italian connoisseur, Padre Resta, for Monsignor Marchetti, Bishop of Arezzo; it was subsequently purchased by Lord Somers, and after some time the drawings were dispersed all over Europe. The same passion, which had been developed in England, prevailed in France, where the great collectors were Jabach, Crozat, and Pierre Mariette. But the great revolution and the invasion of Italy caused some of the highest works of art to come to England. Sir Thomas Lawrence was one of those who showed themselves most eager in buying. It is, indeed, to be regretted that his collection did not come to this department, as Sir Thomas wished, but was broken up and sold to various collectors. The Raffaello's and Michel Angelo's went to the University of Oxford.

The collection of drawings of this School is perhaps not so extensive as some foreign collections, but the specimens of the best styles of the masters are very fine. Most of them are mounted on the usual sunk mount, and are placed in twenty-two solander cases.

JACOPO BELLINI.

THIS painter, the disciple of Gentile da Fabriano, was born in 1405. Very little is known of him before the year 1430. From his sketch book, which we are about to describe, it is ascertained that he was at Venice in that year. The following inscription, "*De mano de ms. iacobo bellino veneto* 1430. *In venetia*" is written on the book. This precious volume, which admits us at once into the secrets of Jacopo's art, was bequeathed to Giovanni Bellini by his brother Gentile. Afterwards it passed into the collection of Vendramini[1] during the sixteenth century, then into that of Jacopo Soranzo, and successively into the hands of Bishop Marco Correr, Count Bonomo Corniani, and Gian Mario Sasso. Then it was purchased by a priest named Girolamo Mantovani, who sold it to the British Museum in August, 1855, for £295 4*s*. The book contains ninety-nine pages, 17 in. by 13 in. The drawings are done with pencil, here and there touched with pen-and-ink; but time in many places has obliterated the artist's work, and in other places has left it faint and indistinct. In this book, which for its right understanding requires some knowledge of artistic studies, it may be observed how Jacopo took note of everything that came within his range—animals, landscapes, specimens of architecture, trees, and flowers. Most of the drawings refer to subjects from the New Testament, showing in many instances something of that grandeur which afterwards distinguished Titian. He died in 1470. Artists are strongly recommended to study this sketch book, and to be most careful in handling it.

[1] This sketch book is mentioned in a work entitled: "Notizia d' Opere di Disegno nella prima metà del Secolo xvi " Bassano, 1800, 8° p. 81. "El libro grande in carta bombasina de disegni de stil de piombo fu de man de Iacomo Bellino."

It is, however, more fully described in "Cicogna," and also in "E. A. Iscrizioni Veneziane," Venezia, 1853, 4°. vol. vi. pp. 756-758. Gaye, "Kunst-Blatt." 1840, No. 23, &c. &c. &c.

GENTILE BELLINI

WAS the eldest son of Jacopo Bellini, born in 1421. From his hand we have very little. There are, however, two drawings, in pen-and-ink, of a Persian chief and his lady, that are in several ways noteworthy. They must have been executed during the artist's stay at Constantinople, and, as rare studies of eastern costumes by an Italian painter of the time, their interest is considerable. In the drawing of the lady it is worth while to remark the memoranda made by Bellini of the different colours of the dress. He died in 1501.

GIOVANNI BELLINI.

THE younger son of Jacopo Bellini, born in 1422. He was the first Venetian who painted in oil colours, and has the credit of having been the master of the two great Venetian painters, Titian and Giorgione. He died in 1512.

There is by him a crucifixion, drawn on tinted paper with a pen, and heightened with white; and also two saints.

PIETRO VANNUCCI ("PERUGINO").

THIS painter, who is usually called Perugino, was Raffaello's master. His style of drawing, though lacking something of freedom in line, has always a graceful command over the sources of tender expression. The type which attracts the artist is never without sweetness, but there is no powerful revelation of its beauties, and no grandeur in the treatment of form. He was born in 1446, and died in 1524.

1. HEAD OF AN OLD MAN WITH A BEARD, drawn with the style, and touched with white on tinted paper.

2. FIGURE OF AN ANGEL (whole length), playing the violin, in pen-and-ink. It is the original drawing for one of the angels, standing on clouds, in the picture of the Ascension of Christ, now in the Museum at Lyons.

ANDREA MANTEGNA

HAS already been mentioned as an engraver. Some of his drawings, which are exceedingly fine, are described here.

1. An Allegorical Composition, in pen-and-ink.[1] This drawing has been named the "Misfortunes of Apelles," and its subject is taken from an incident in the life of the painter described by Lucian. Apelles was accused by Antiphelus, a painter who envied him, before Ptolemy, of having conspired against him. The king, enraged, was about to put him to death, when one of the real conspirators, compassionating his fate, undeceived the monarch; who, repenting his own credulity, gave Apelles a present of 100 talents and delivered his accuser to him as a slave.[2]

This event is thus described by Lucian. "On the right of the picture was seated a person of magisterial authority, to whom the painter had given large ears, like those of Midas, who held out his hand to Calumny as if inviting her to approach. He is attended by Ignorance and Suspicion, who are placed by his side. Calumny advanced in the form of a beautiful female, her countenance and demeanour exhibiting an air of fury and hatred. In one hand she held the torch of Discord, and with the other dragged by the hair a youth, personifying Innocence, who, with eyes raised to Heaven, seemed to implore the succour of the gods. She was preceded by Envy, a figure with pallid visage and an emaciated form, who appeared to be the leader of the band. Calumny was also attended by two other figures, who seemed to excite and animate her, whose deceitful looks discovered them to be Intrigue and Treachery. At last followed Repentance, clothed in black, and covered with confusion at the discovery of Truth in the distance, environed with celestial light."

This drawing was formerly in the collection of Mr. Van der Schelling of Amsterdam; it was brought into this country by M. Gautier about 1718. Rembrandt copied it while it was in Holland. The two drawings were subsequently in Mr. Barnard's possession, who, at the back of the original, has noticed these curious facts.

[1] There is an engraving of this drawing in which the Piazza of SS. Giovanni e Paolo at Venice is introduced in the back-ground. Bartsch (vol. xiii. p. 113, No. 10) places this print amongst the anonymous masters of the early Italian school; but Mr. Ottley, p. 516, says "it is not impossible that the subject may have been engraved by Mocetto, with some reference to a rude satire on Coleone, mentioned by Muratori." We possess two states of this rare plate.

[2] See Bryan's "Dictionary of Painters and Engravers," London, 1858, p. xi.

Rembrandt's copy is now in the Print Room; and it is curious to compare the style in which the two drawings are executed. We may observe how, in its translation into a cruder artistic language, the firm and determined outline of Mantegna's drawing is sacrificed. The more picturesque art is also formless, and, although we get a forcible presentment of the whole, the subtle truth of individual line and the strength of knowledge which does not fear precise expression, are lost. Mantegna's drawing is an excellent example of his skill in the disposition of a number of figures, and may be compared in this way with some of the large designs in the National Gallery.

2. An Allegorical Representation of Folly. A drawing, in red and brown colour, heightened with white.

The composition is similar to the celebrated painting by Mantegna in the Louvre.

It has been engraved by Zoan Andrea, and is placed with the engravings of Mantegna (B. xiii. 303. 16). On the right of the drawing, Ignorance, in the shape of a monstrous woman, sits enthroned upon a globe supported by two sphinxes. Two figures of Envy and Blindness stand behind; a sack of money lies at their feet. Still to the right, but below the throne, a fire consumes laurel branches; and beneath the fire are the words "Virtus combusta.' On the left of the picture, a nude figure of a blind woman, and behind her a hooded male figure led by a dog, stand on the verge of a chasm, drawn on by two hideous monsters.

3. Allegorical Figures. Mars seated: on his right is Diana, standing up, with the bow in her left hand; on the left, Venus. A beautiful drawing, executed in bistre, and shaded with lake and ultramarine. The female figure on the right is very similar to the Venus, standing near Mars, in the picture of Mount Parnassus in the Louvre.

4. The Crucifixion, drawn on tinted paper, with pen, and heightened with white.

This is probably the original sketch for the picture of the same subject in the Louvre, which is described thus, in the "Annales du Musée," by C. P. Landon, Paris, 1809. 8° 1re Collection. Tome complémentaire, p. 91. "Ce tableau, dont la composition symétrique et l'exécution un peu sèche indiquent la renaissance de l'art, est néanmoins recommandable par la netteté des masses, par un certain grandiose dans le jet des draperies et dans les dessins des nus: par une grande naïveté d'expression et de caractères, et surtout par le soin avec lequel toutes les parties en sont terminées."

5. The Virgin and Child. She is seated embracing the Infant Jesus with both her arms. (This drawing has been reproduced in the "Gazette des Beaux-Arts," vol. xx. p. 482.) In pen-and-ink.

TIZIANO VECELLIO (OR TITIAN).

THIS illustrious master of the Venetian School was born at Capo del Cadore, in Friuli, in 1477. He studied painting under Giovanni Bellini, in his time the greatest painter of Venice, whose style he at first adopted. He was also a pupil of Zuccati and Giorgione, and improved his original style by studying the works of the latter, with whom he contracted an intimacy. At the early age of ten he was already distinguished as an artist, and his reputation rose rapidly. He painted historical subjects, portraits, and landscapes, and was greatly patronized by the Emperor Charles V. and Cardinal Farnese, the former of whom conferred upon him the honour of knighthood, and a pension, and held him in the highest regard. The "Assumption of the Virgin," in the Academy of the Fine Arts, at Venice, and "Christ crowned with Thorns," in Spain, are among his finest works; Venice and Madrid also contain many remarkable productions of his genius. He lived to the age of ninety-nine, his powers continuing undiminished almost to the last. His works are consequently numerous, but they still retain their rank among the highest efforts of the art. He was the friend of Michel Angelo, and founder of the true principles of colouring. He resided chiefly at Venice, where he died of the plague, in 1576.

His drawings are exceedingly rare and valuable.

1. St. Peter Martyr. A pen-and-ink drawing of this famous picture. It is remarkable for the breadth and fulness of the strokes, peculiar to Titian, who seems to have carried this branch of drawing to the highest pitch; and also a study made for the tree, forming part of the painting, in black chalk.

The oil painting, the masterpiece of Vecellio, was burnt at Venice on the 16th August, 1867. It was in the church of San Giovanni e Paolo. The design represents St. Peter struck down by an assassin; his companion is seen, on the right, fleeing in terror. Above are two lovely angels presenting the palm of martyrdom to the saint. The drawing differs in several points from the picture. Bequeathed by R. Payne-Knight, Esq.

2. Virgin and Child, with a group of dancing boys on the other side of the sheet. In pen.

3. Triumph of Galatea. In pen.

4. Cupid Bending his Bow.

MICHEL ANGELO BUONARROTI.

MICHEL ANGELO was born at Castel Caprese, in Tuscany, on the 6th of March, 1475. When very young he was placed by his father, Lodovico, under Domenico del Ghirlandajo; he soon distinguished himself from the other pupils, especially in sculpture. At the age of eighteen he produced a "Sleeping Cupid,"[1] which was sold by Baldassare, of Milan, to Cardinal Raffaele Riario, as an antique. Soon after this event he went to Rome, and there he sculptured the "Pietà" for the Cardinal de Rohan, now in St. Peter's. In 1501 he returned to Florence, and began the David, now removed from the Piazza della Signoria to the "Accademia." In 1503 the Florentines, proud of their victories, resolved to decorate their Council-hall with representations of some of the battles won by them, and employed Michel Angelo and Leonardo da Vinci, in different places, to paint frescoes. The subject was the wars of Pisa. Leonardo chose to represent a combat of horsemen, which he introduced as a part of the history of Nicolò Piccinino, the famous commander for the Duke of Milan; in this the painter displayed his knowledge of anatomy, by the varied forms and contorted attitudes of the combatants. Michel Angelo selected a moment in which a body of Florentine soldiers, bathing in the Arno, are called into action by the signal of battle. It was, perhaps, impossible for him to have taken a more appropriate subject to exhibit his great power of drawing. Neither of these works was completed, and the cartoons have long since been lost or destroyed.[2] In 1508 Michel Angelo returned to Rome, and was

[1] It has been engraved in the collection of ancient and modern statues by Domenico Rossi, Roma, 1704, and in the third volume of the Museum Florentinum.

[2] A portion of the Michel Angelo cartoon has been engraved by Marc' Antonio Raimondi, and that of Leonardo, by Edelinck.

commissioned by Pope Julius II. to paint in the Sistine Chapel. He was engaged for seven years on the fresco representing the Last Judgment. It is related that the Pope impatiently asked him when he meant to finish it, and was answered, "When I can." One day Julius II. retorted in great wrath, "Thou hast a mind, then, that I should have thee thrown from the scaffold." The artist finished it soon after this, and it was exposed to public view on All Saints' day, in 1512. This extraordinary man died at Rome on the 17th of February, 1564; his body was taken to Florence, and entombed there in the Church of Santa Croce.

His drawings fill three Solander cases.

1. Lazarus. Two most interesting studies in red chalk of the principal figure in the picture at the National Gallery, "The Resurrection of Lazarus," painted by Sebastiano del Piombo. According to Vasari, Sebastiano was assisted by Michel Angelo in the drawing and painting of the Lazarus.

2. The Three Crosses. A study of many figures, drawn in a free and masterly style in red chalk. The crosses are represented much higher than they are generally drawn by other artists.

3. Our Lord Ascending from the Tomb.[1] The figure of the Saviour is highly finished, and the frightened soldiers are sketched with surprising spirit. In pencil.

4. An interesting sheet, containing a slight sketch of a Madonna and Child, and also a few manuscript notes by Michel Angelo. One of the notes reads thus: "Disegna antonio disegna antonio disegna e nō pder tēpo." ("Draw, Anthony, draw, Anthony, draw and lose no time.")

[1] Scannelli, in the "Microcosmo della pittura," Cesena, 1657, p. 72, says that Marcello Venusti, a pupil of Michel Angelo, was in the habit of colouring the drawings of his master, and that in his time there was a painting of the Resurrection, at Forlì, from Michel Angelo's own design.

RAFFAELLO SANZIO D'URBINO.

THIS most celebrated painter was born at Urbino on the 6th of April 1483. His father, an artist of some eminence, after teaching him the rudiments of the art, placed him, at the age of thirteen, under Perugino; and he soon surpassed all his compeers. Three years afterwards he accompanied Pinturicchio to Siena, to assist him in painting the history of Pius II. for the cathedral there. Thence he proceeded to Florence, where he studied the famous cartoons of Da Vinci and Michel Angelo. His favourite artist, however, was Fra Bartolommeo, from whom he acquired a more correct knowledge of colouring. In 1508 he went to Rome, and was employed by Pope Julius II. in the embellishment of the Vatican. On the accession of Leo X. he prosecuted his labours with increased spirit, and executed his "Attila" and the "Deliverance of St. Peter." He also painted several fine pieces for Francis I. of France, by whom he was liberally rewarded. Raffaello was also an able architect, having acquired the principles of that art under Bramante, who recommended him as his successor to conduct the great work of St. Peter's, the general plan of which, as it now stands, was designed by him. He also constructed several magnificent buildings at Rome, particularly the Caffarelli Palace. As a sculptor he evinced great skill, though he was unable to give much attention to that art. As a painter his numerous works are chiefly to be found at Rome. In the National Gallery there are a St. Catherine, a portrait of Julius II., the "Vision of a Knight," with the original pen-and-ink drawing, and a portion of a cartoon. The University of Oxford possesses a fine collection of his drawings. Raffaello's peculiar strength was in expression and elegance of form, in which he has never been surpassed. He died at Rome in 1520, at the early age of thirty-seven.

His drawings fill two Solander cases.

1. Madonna and Child. This drawing, of which the frontispiece to this work is an engraved fac-simile, has been represented to be Raffaello's study for the "Garvah Madonna," known more generally as the "Aldo-

brandini Madonna," now in our National Gallery. I have ascertained, however, on very reliable authority, that this is not the fact. In the forthcoming catalogue of the works of Raffaello, which has been prepared by Dr. Ruland, and will be published at the expense of the Queen, this (the fac-simile) is described as a study for the "Virgin and Child" now in the possession of Mr. R. J. Mackintosh, of London, who purchased the picture in 1856. In this picture the Virgin is half length, and the Infant Jesus is depicted in a standing attitude. Passavant ("Life of Raffaello," vol. ii. p. 120, No. 90) describes it thus: "Madone avec l'Enfant debout. La Vierge, assise sur un banc, où se tient aussi l'enfant Jésus debout, serre avec amour son fils contre sa poitrine, en lui tenant le pied avec la main gauche. L'enfant enlace le cou de sa mère et regarde en souriant hors du tableau, tandis que la Vierge baisse les yeux, dans une joyeuse contemplation. Au fond, un coin de paysage." (Painted on a panel and transferred to canvas.)

Our drawing was acquired by the trustees of the British Museum at the sale of Dr. Wellesley's collection of drawings, on the 14th July, 1866, the sum paid for it being £600. (Sotheby's Sale Catalogue, Lot 2425. "Virgin and Child. A most exquisite and lovely drawing, executed on prepared paper, with the silver point, one of the most charming examples of the great artist." $4\frac{1}{2}$ by $5\frac{1}{2}$ in.)

Slender though the drawing is, we realize in it the facile work of a sublime master. In very few drawings, even by Raffaello himself, do we find developed such sweet and softened grace, such self-conscious purity of heart, as beams on the countenance of the Virgin in this picture. We are alike attracted by the simple method of the rendering of this sublime subject—the pious and beautiful medium of the Incarnation—and by the skill of the artist who could produce by so small a number of lines such a type-illustration of the wondrous story of the union of God with the human race.

2. The Entombment. One of the many sketches in pen-and-ink for the painting of "The Entombment of our Lord." The picture is now in the Borghese Palace at Rome. Raffaello painted it in his twenty-fourth year for the Church of St. Francis, at Perugia. It was sold in 1607 to Paul V., a member of the Borghese family. This superb drawing was formerly in the collection of Sir Thomas Lawrence, afterwards in that of the King of Holland, and was finally bequeathed to the nation by Mr. Chambers Hall. (Passavant, vol. ii. p. 60 a.)

3. Jacob's Dream. Sir Thomas Lawrence considered this the finest drawing in his collection. In his catalogue we read the following: "Nothing can exceed the grandeur and simplicity with which it is treated; no figure that the art has ever produced represents with such nature and truth a sleeping figure as the Jacob—he sleeps to the very

ends of his fingers. The solitary bit of landscape, and the cloud on the other side, give a splendid effect to the angels mounting the ladder, and they are treated with such profound skill that they truly represent ethereal beings." Raffaello painted this subject twice in the Vatican: once on the ceiling of the chamber of Heliodorus, and again in the Loggie.

4. Portrait of Timoteo della Vite. This portrait is considered to be the finest head ever produced in black chalk. Timoteo was the great friend and executor of Raffaello.

This drawing belonged formerly to the Marquis Antaldi of Pesaro, in whose possession it had been from the days of Timoteo, the Marquis being a descendant of the artist. It was purchased with other drawings at the Woodburn sale.

5. A very interesting sheet, containing sketches for some of the figures in the "Theology," commonly called the Dispute on the Sacrament, painted in the Vatican about the year 1509, together with a study of a foot and the following sonnet by Raffaello in his own hand-writing at the upper corner to the right:—

un pensier dolce e rimembrase e *modo*[1]
di quello asalto ma piu gravo el danno
del partir ch'io restai como quei c'ano
ī mar perso la stella sel ver odo
Or lingua di parlar disogli el nodo
a dir di questo inusitato ingano
cha mor mi fece p̃ mio gravo afanno
ma lui pū ne ringratio e lei ne lodo
lora sesta era che l'ocaso un sole
aveva fatto elaltro surse inlocho
ati piu da far fati che parole
ma io restai pur vinto al mio gran focho
che mi tormenta che dove l'on sole
disiar di parlar piu riman fiocho.

It is difficult, perhaps impossible, to understand the exact sense of these lines in the original Italian. The following translation must therefore be considered as merely an attempt to afford the English reader a glimpse of their meaning:—

The memory is sweet of that salute,
And sweet the guise; yet still I grieve
That I remain'd like those who've lost
The star at sea, if truth I hear.

[1] The word in italics has completely disappeared from the original, it can be read, however, in the photograph of the drawing in the Albertina.

Now tongue, be free, tell of this trick
So strange that Love has played on me,
To my great pain; yet him I thank
For that same wile, and her I praise.
The vesper hour the meeting brought
One day; the next saw us again
In place, more apt for deeds than words.
But I remain'd in thrall, alas!
It grieves me sore, that when one fain
Would speak, the more one often fails.

In the Albertina, Vienna, there is a study for the same composition, with the same verses corrected. A photograph of the drawing is in the department.

LEONARDO DA VINCI.

THE life and works of this great master having been already referred to at page 22, it is only necessary to mention here a few of his drawings in this collection.

1. The Virgin and Child. The Virgin is seated, with the Infant Jesus, who is hugging a cat, in her arms.

A very spirited sketch in pen, washed with sepia.

2. Profile of a Man; his head is turned to the right. Executed with the silver point on grey paper.

3. Study for an Old Man, similar in face to the previous one, also executed with the silver point; the lights put on in white.

4. A Profile of Dante. Executed with the silver point on grey paper.

ANTONIO ALLEGRI ("CORREGGIO").

THIS illustrious painter was born at Correggio, near Parma, in 1494. Of his parentage very little is known, for by some biographers he has been described as of very poor origin, and by others, noble and rich. He may be looked upon as the great master of harmonious and daring draughtsmanship. His frescoes at Parma are wonders of art. He died in 1534.

1. A First Study for the Celebrated Picture called "La Notte," now in the Gallery at Dresden. Executed in bistre, and heightened with white.

2. A very Fine Head of St. John. Life size. In crayons.

3. A Study of St. John and the Lamb. One of the figures in the Duomo at Parma. In red chalk.

The following is a complete list of the Italian Masters represented by original Drawings in the British Museum.

AGRESTI, Lodovico, *see* Forli, Livio da.
Albani, Francesco, 1578-1660.
Alberti, Durante, 1538-1613.
Alberti, Giovanni, 1558-1601.
Algardi, Alessandro, 1593-1654.
Allegri, Antonio, "il Correggio," 1494-1534.
Amerighi, M. A. da Caravaggio, 1569-1609.
Angeli, Filippo d', 1600-1640.
Angelico, Fra Giovanni, da Fiesole, *see* Fiesole.
Aquila, Pompeo dell', 16th century.
Aretusi, Pellegrino, *see* Munari.
Arezzo, Bartolommeo d', fl. 1560.
Arpino, d', *see* Cesari.

Baciccio, G. B., *see* Gaulli.
Baglione, Giovanni, born 1573.
Baglioni, Cesare, died 1590.
Baldassare da Siena, *see* Peruzzi.
Baldovinetti, Alessio, 1425-1499.
Balducci, Giovanni, 1560-1600.
Bambini, Nicolò, 1651-1736.
Bandinelli, Baccio, 1487-1569.
Bandini, Giovanni, fl. 1570.
Barbarelli, Giorgio, "Giorgione," 1477-1511.
Barbatelli, Bernardino, "Poccetti," 1542-1612.
Barbieri, G. F., "il Guercino," 1590-1666.
Bardi, Donato, "Donatello," 1383-1466.
Barocci, Federigo, 1528-1612.
Bartoli, P°. Santi, 1645-1700.
Bartolommeo, Fra, *see* Porta, Baccio da.
Bassano, *see* Ponte, Jacopo.
Batoni, Pompeo, 1708-1787.
Beatrice, Nicolò, fl. 1650.
Beccafumi, Domenico, 1484-1549.
Bella, Stefano della, 1610-1664.
Bellini, Gentile, 1421-1501.
Bellini, Giovanni, 1426-1516.
Bellini, Jacopo, 1405-1470.
Bernini, Giovanni Lorenzo, 1598-1680.
Berrettini, Pietro da Cortona, 1596-1669.
Berrettoni, Niccolò, 1637-1682.
Bertani, G. B., "Ghisi," fl. 1568.
Bigordi, D., "del Ghirlandajo." 1451-1495.
Biscaino, Bartolommeo, 1632-1657.
Bolognese, il, *see* Grimaldi.
Bonaccorsi, Pierino del Vaga, 1500-1547.
Bonati, Giovanni, 1635-1681.

Bonifazio, Francesco, born 1637.
Bonone, Carlo, 1569-1632.
Boscoli, Andrea, fl. 1606.
Botticelli, Sandro, 1437-1512.
Brandi, Giacinto, 1623-1691.
Brizio, Francesco, 1574-1623.
Brusasorci, *see* Riccio D.
Buonarroti, M. A., 1474-1563.
Burrini, G. Antonio, 1656-1727.

Caccioli, G. B., 1623-1675.
Calabrese, il, *see* Preti, Mattia.
Caldara, Polidoro da Caravaggio, 1495-1543.
Caliari, Paolo, "Veronese," 1530-1588.
Cambiaso, Luca, 1527-1585.
Campagnola, Domenico, 1482-1550.
Campi, Giulio, 1500-1572.
Canal, Antonio, "il Canaletto," 1697-1768.
Cangiagio, *see* Cambiaso, L.
Cantagallina, Remi, 1556-1624.
Cantarini, Simone, da Pesaro, 1612-1648.
Capanna, Puccio, fl. 1334.
Caracci, Agostino, 1558-1601 or 5.
Caracci, Annibale, 1560-1609.
Caracci, Lodovico, 1555-1619.
Caravaggio, Polidoro da, *see* Caldara.
Cardi, Lodovico, "Cigoli," 1559-1613.
Carducci, Bartolommeo, 1560-1610.
Carpi, Girolamo da, 1501-1556.
Carpi, Ugo da, fl. 1500.
Carpioni, Giulio, 1611-1674.
Carrucci, Jacopo, "da Pontormo," 1493-1558.
Càsolani, Alessandro, 1552-1606.
Castagno, Andrea del, 1403-1477.
Castello, Bernardo, 1557-1629.
Castiglione, G. B., 1616-1670.
Cavedone, Giacomo, 1577-1660.
Celesti, Andrea, 1637-1706.
Cellini, Benvenuto, 1500-1570.
Cesari, Giuseppe d'Arpino, 1568-1640.
Chimenti, Jacopo da Empoli, 1554-1640.
Cignani, Carlo, 1628-1719.
Cigoli, Lodovico, *see* Cardi.
Cima, G. B., da Conegliano, d. c. 1517.
Circignani, N° dalle, Pomarance, d. c. 1591.
Clovio, Giulio Giorgio, 1498-1578.
Conca, Sebastiano, 1676-1764.
Corona, Leonardo, 1561-1605.
Corradi, D°. *see* Bigordi.
Correggio, *see* Allegri.
Cortona, P°. da, *see* Berrettini.
Credi, Lorenzo di, *see* Sciarpelloni.
Crespi, Giovanni B°., 1557-1633.
Crespi, Daniele, 1590-1630.
Creti, Donato, 1671-1749.

Damini, P°. da, 1592-1630.
Danielli, B. fl. 1650.
Dello, 1372-1421.
Dolci, Carlo, 1616-1686.
Domenichino, *see* Zampieri.
Donatello, *see* Bardi.
Donducci, Giovanni A., 1575-1655.
Dosio, G. A., 1533-1600.
Durante, Alberto, *see* Alberti.

Empoli, Jacopo, *see* Chimenti.

Facini, Pietro, d. 1602.
Farinato, Paolo, 1525-1606.
Ferrari, Gaudenzio, 1484-1550.
Ferri, Ciro, 1634-1689.
Feti, Domenico, 1589-1624.

Fialetti, Odoardo, 1573-1638.
Ficherelli, Felice, "Riposo," 1605-1660.
Fiesole, Fra Giovanni Angelico, 1387-1455.
Fiesole, Mino da, "Rossi," d. 1486.
Figino, Ambrosio, fl. 1590.
Fontana, Prospero, 1512-1597.
Forli, Livio da, fl. 1560.
Franceschini, Baldassare, 1611-1689.
Francesco, Giovanni, fl. 1494.
Francia, il, *see* Raibolini.
Franco, Battista, 1536-1561.
Francucci, I., fl. 1542.
Furioni, O.

Gabbiani, A. D., 1652-1722.
Gaddi, Angiolo, 1324-1387.
Gambara, Lattanzio, fl. 1560.
Gamberucci, Cosimo, fl. 1610.
Garbo, Raffaellino del, 1466-1524.
Garofolo, B., *see* Tisio.
Gaudenzio da Milano, b. 1484.
Gaulli, Giovanni B^a., 1639-1709.
Gemignani, L^o., 1644-1697.
Gemignano, V., *see* San Gimigniano.
Gennari, Benedetto, lived 1610.
Gennari, Cesare, 1641-1688.
Ghezzi, P. L., 1674-1755.
Ghiberti, Lorenzo, 1378-1455.
Ghirlandajo, D^o., *see* Bigordi.
Ghisi, G. B., *see* Bertano.
Giordano, Luca, 1632-1705.
Giorgione, *see* Barbarelli.
Giotto, 1276-1337.
Giovanni da S. Giovanni, *see* Mannozzi.
Giusti, Antonio, 1624-1705.
Grimaldi, G. F., "il Bolognese," 1606-1680.
Guardi, Francesco, 1712- 793.
Guercino, *see* Barbieri.
Guidi, Tomaso, "Masaccio," 1401-1443.

Imola, I., *see* Francucci, I.

Lanfranco, Giovanni, 1678-1744.
Lauri, Filippo, 1623-1694.
Lelio da Novellara, *see* Orsi.
Leoni, Ottavio, 1578-1630.
Licinio, Giovanni, Ant^o. "il Pordenone," 1484-1540.
Ligorio, Pirro, d. c. 1580.
Ligozzi, Jacopo, 1543-1627.
Lione, Andrea di.
Lippi, Filippino, 1460-1505.
Lippi, Frà Filippo, 1400-1469.
Locatelli, Pietro, d. 1690.
Londonio, Francesco, b. 1723.
Lucatelli, *see* Locatelli.
Luciani, Sebastiano del Piombo, 1485-1547.

Maffei, Francesco, d. 1660.
Malosso, Giovanni, *see* Trotti.
Mannozzi, Giovanni, 1590-1636.
Mantegna, Andrea, 1430-1506.
Maratta, Carlo, 1625-1713.
Marchetti, Marco, fl. 1588.
Marco da Siena, *see* Pino.
Marinari, Onorio, 1627-1715.
Marrucci, Gasparo.
Masaccio da S. Giovanni, *see* Guidi.
Massari, Lucio, 1569-1633.
Mastelletta, *see* Donducci.
Maturino, d. c. 1528.
Mazzuoli, F^o., "il Parmigianino," 1503-1540.
Mecherino, *see* Beccafumi.
Meldolla, Andrea, 1520-1582.
Milani, Aureliano, 1675-1749.
Modena, Pellegrino da, *see* Munari.
Mola, G. B., 1616-1661.

Mola, P°. F°., 1609-1668.
Monsignori, F°., 1455-1519.
Morghen, Raffaello, 1758-1833.
Moro, il, *see* Torbido.
Motta, Raf. da Reggio, 1550-1578.
Munari, Pellegrino, "Aretusi," d. 1523.
Mura, F. de, fl. 1743.
Muziano, Girolamo, 1528-1590.

Naldini, Batista, 1537-1590.
Narri, Giovanni, da Udine, fl. 1510.
Nebbia, Cesare da, 1536-1614.

Onofrio di Crescenzio, fl. 1712.
Orsi, Lelio da Novellara, 1511-1587.

Paggi, G. B., 1554-1627.
Palma, Jacopo, "il Vecchio," 1518-1574.
Palma, Jacopo, "il Giovine," 1544-1628.
Pannini, G. P., 1691-1764.
Parmigianino, il, *see* Mazzuoli.
Pasinelli, Lorenzo, 1629-1700.
Passeri, Bernardino, fl. 1520.
Passeri, Giuseppe, 1654-1714.
Passerotti, B°., 1530-1592.
Perugino, P°., *see* Vannucci.
Peruzzi, Baldassare, 1480-1536.
Pesello, Francesco, 1426, d. c. 1457.
Pino, Marco da Siena, 1520-1587.
Pinturicchio, Bernardino, 1454-1513.
Piombo, Seb. del, *see* Luciani.
Pippi, Giulio Romano, 1492-1546.
Piranesi, G. B., 18th cent.
Pisanus (?).
Poccetti, *see* Barbatelli.
Podestà, Andrea, fl. 1636.
Polidoro, *see* Caldara.
Pollajuolo, Antonio, 1426-1498.
Pomarance, dalle, *see* Circignani.
Ponte, Jacopo da, "Bassano," 1510-1592.
Pontormo, *see* Carrucci.
Pordenone, *see* Licinio.
Porta, Baccio della, Fra Bartolommeo, 1469-1517.
Porta, G., "Salviati," 1535-1585.
Pozzo, Andrea, 1642-1709.
Preti, Mattia, "il Calabrese," 1613-1699.
Primaticcio, Nicolò, 1490-1570.
Procaccini, Camillo, 1545-1627.

Raffaello, *see* Sanzio.
Raibolini, Francesco, "Francia," died 1517.
Reni, Guido, 1575-1642.
Ricci, Marco, 1679-1729.
Ricciarelli, Daniele da Volterra, 1509-1596.
Riccio, D°., "Brusasorci," 1484-1567.
Robusti, Jacopo, "Tintoretto," 1512-1594.
Romanelli, G. F., 1617-1662.
Romano, Giulio, *see* Pippi.
Rosa, Salvator, 1615-1673.
Rossi, Francesco, "il Salviati," 1510-1563.
Rossi, Mino, da Fiesole, *see* Fiesole.
Rosso, il, Maestro, b. 1541.

Sabbatini, L°., 1533-1577.
Sacchi, Andrea, 1598-1661.
Salimbeni, Arcangelo, fl. 1579.
Salimbeni, Ventura, 1557-1613.
Salviati, Francesco, 1510-1563.
Salviati, Giuseppe, *see* Porta.
San-Gimignano, V. da, fl. 1530.
Sansovino, Jacopo, 1479-1570.

Sanzio, Raffaello, 1483-1520.
Saraceni, Carlo, b. 1585.
Sarto, Andrea del, *see* Vannucchi.
Schedone, Bartolommeo, 1560-1616.
Schiavone, Andrea, 1522-1582.
Sciarpelloni, L°. di Credi, d. c. 1531.
Sesto, Cesare da, d. c. 1524.
Siena, Baldassare, *see* Peruzzi.
Siena, Marco da, *see* Pino, Marco di.
Signorelli, Luca, 1440-1525.
Siliani, G. D.
Sole, Giovanni G., 1654-1719.
Solimene, F°., 1657-1747.
Spada, Lionello, 1576-1622.
Squarcione, Francesco, 1394-1474.

Tassi, Agostino, 1566-1642.
Tempesti, Antonio, 1555-1630.
Testa, Pietro, 1617-1650.
Tiarini, Alessandro, 1577-1688.
Tibaldi, Pellegrino, 1527-1600.
Tiepolo, G. D., 1692-1769.
Tintoretto, Giacomo, *see* Robusti.
Tisio, "Garofalo," Benvenuto, 1481-1559.
Tiziano, see Vecellio.
Torbido, F., "il Moro," 1500-1581.
Trevisani, Francesco, 1656-1746.
Trotti, G.B., "il Malosso," b. 1555.
Turchi, Giuseppe, 19th cent.

Uccello, Paolo, 1389-1472.
Udine, Giovanni da, *see* Nani.
Urbani, Pietro, 16th cent.

Vaga, P°. del, *see* Bonaccorsi.
Vanni, Francesco, 1563-1609.
Vannucchi, Andrea del Sarto, 1488-1530.
Vannucci, P., "Perugino," 1446-1526.
Vasari, Giorgio, 1512-1574.
Vecellio, Tiziano, 1477-1576.
Verocchio, Andrea del, 1432-1488.
Veronese, Paolo, *see* Caliari.
Verrio, Antonio, 1639-1707.
Vignola, Giacomo da, 16th cent.
Villamena, Francesco, 1566-1626.
Vinci, Leonardo da, 1452-1519.
Viola, G. B., 1572-1622.
Vite, Timoteo della, 1470-1524.
Volterra, Daniele da, see Ricciarelli.

Zampieri, Domenico, "Domenichino," 1581-1641.
Zanetti, Ant°. Maria, 1716-1782.
Zelotti, G. Battista, 1532-1592.
Zuccarelli, Francesco, 1702-1788.
Zuccaro, Federigo, 1542-1609.
Zuccaro, Taddeo, 1529-1566.
Zucchi, Jacopo, b. c. 1541.



THE GERMAN SCHOOL.



THE GERMAN SCHOOL.

IT would be useless here to resume the discussion as to the conflicting claims of Germany and Italy to priority in the invention of engraving. This subject has already been referred to, and we shall therefore proceed at once to mention the works of an artist who must certainly take rank among the earliest engravers on metal.

"THE MASTER OF 1466."

SO called because he used no monogram; but on some of his plates we find the dates 1466 and 1467. His works are very numerous, and not unlike those of Israhel van Mecken, who, together with Franz van Bocholt, was most probably his disciple. The heads of his figures are not always in correct proportion; but his works are specially valuable as being the first German productions in which feeling and emotion are successfully expressed. (Bartsch, vol. vi. p. 1.)

1. THE BAPTISM OF CHRIST. The nude figure of Jesus is seen in the centre of the print (Ottley, p. 599, No. 14*), standing in the river Jordan, the waters of which reach half-way up his legs. St. John has a book in hand, and on the right is an angel holding a cloth. Above is the Almighty, below two swans, and a small bird perched upon a stump.

2. THE NATIVITY (B. 13). In the middle of the composition is the Virgin worshipping the infant Jesus, who is on the ground towards the

right, surrounded by three angels likewise worshipping. On the left, towards the background, is Joseph, and other figures. Near a door on the left are an ox and an ass.

3. A Patena (B. p. 47). A circular plate. In the middle is St. John the Baptist, represented as an old man, and seated amid a landscape. He has a book on his knees, and the lamb is by his side. The four evangelists, and fathers of the Church stand around. The borders are much ornamented.[1]

MARTIN SCHÖNGAUER.

HE was born and died at Colmar; the date of his birth is said to be about 1420; he died in 1488. In Germany he is known as Martin Schön, and in France as "Le beau Martin," on account of the feeling expressed in his faces. He was a goldsmith and a painter, as well as an engraver. Our collection of his prints is very fine and almost complete. (Bartsch, vol. vi. p. 103.)

1. Christ Bearing the Cross (B. 21). Christ is carrying the Cross to Calvary, followed by a number of Jews, some on foot and some on horseback. All moving towards the left.

In the centre below is the artist's monogram. A very scarce print.

This print was so much admired at the time that it was copied by Israhel van Mecken, W. Olmutz, and the so-called Culmbach.

2. The Temptation of St. Anthony (B. 47). The Saint is borne up into the air by demons.

Vasari highly praises this engraving; he says that Michel Angelo, when a youth, copied it in colour.[2]

The monogram of the artist is in the middle below.

FRANZ VON BOCHOLT.

ONE of the most, if not the most ancient of German engravers; it is supposed that he was the master of Israhel van Mecken. His plates are chiefly copies after Martin Schöngauer and others; and the style not unlike that of the "Master of 1466." (Bartsch, vi. p. 77.)

[1] This engraver is known also as the master ES.

[2] See also Condivi, "Vita di Michel Angelo Buonarroti." Ed. 1746. Florence, p. 4.

1. St. George and the Dragon (B. 33). St. George is seen fighting on horseback, in armour, and galloping towards the right. The Queen, accompanied by a lamb, is seen on the left beyond in a landscape.

2. St. Christopher. The saint is represented towards the centre of the composition, supporting himself on his staff with both hands. The Infant Christ holds a globe on his left knee, and his right hand is raised in the act of blessing. Part of a ship is seen in the background on the left, also a large galley, and beyond it a city. This print is not mentioned by Bartsch.

ISRAHEL VAN MECKEN.

THIS artist is not so conspicuous by the quality of his work as by the number of his productions, which is 250. The date of his birth is uncertain, but his death has been fixed as having taken place in 1503. (Bartsch, vi. p. 184.)

There is in the Print Room a very fine set of his engravings which fills three volumes, including a few undescribed by Bartsch.

The series known as the "Life of the Virgin" is considered his best work.

The Life of the Virgin.

A set of twelve prints, viz. (B. 30-41.)

1. The High Priest Refusing the Offering of Joachim.
2. The Birth of the Virgin.
3. Her Presentation in the Temple.
4. The Marriage of the Virgin.
5. The Annunciation.
6. The Nativity of Christ.
7. The Adoration of the Magi.
8. The Circumcision of Christ.
9. The Massacre of the Innocents.
10. Christ Disputing with the Doctors.
11. The Death of the Virgin.
12. The Coronation of the Virgin.

THE MASTER OF THE CADUCEUS.

VERY little is known of this engraver, who is so named on account of his habit of marking all his prints with a caduceus.[1]

In a large volume, entitled, "Jacob Walch di Barbarino," there is a fine set of this master's works; many of which are not described by Bartsch or Passavant. By some authors he is placed amongst the Italian engravers. Zani is of opinion that he was more likely to have been a Frenchman or Fleming, but here we shall follow Bartsch's order (vol. vii. p. 516).

HANS SCHAÜFFLEIN.

THIS distinguished engraver on wood was the pupil of Dürer, and imitated him to such an extent that some of his productions have been attributed to that master. He was born at Nüremberg in 1490, and died in 1540. His works are arranged in a separate volume. (Bartsch, vii. p. 244).

1. A Riposo (B. 7). This woodcut is enclosed in an ornamental frame with the date of 1515.

2. The Bearing of the Cross (B. 28).

3. The Martyrdom of St. Sebastian (B. 39).

There are besides many prints by this artist not described by Bartsch, amongst which the following are noteworthy.

1. Eve Tempting Adam.

2. The Nativity.

3. The Adoration of the Magi. &c., &c.

[1] According to an article lately published in the "Gazette des Beaux-Arts" (February, 1876), there appears to be no doubt that the real name of the "Master of the Caduceus" was "Jacopo de Barbarj," that he was born at Bologna, and assumed the name of "Jacob Walch" when he visited Germany. See also another article in the same Gazette, vol. xi. p. 311.

HANS BURGKMAIR,

A WELL known painter and engraver, was a native of Augsburg. He was born in 1473 and died in 1559. It has been stated, but without sufficient evidence, that he was the pupil and friend of Dürer; it is true, however, that, in some of his numerous woodcuts, he shows the style of that master.

Of his works, it suffices to say that the following select copies of his three best productions are in the Print Room. (Bartsch, vii. p. 197.)

1. "Der Weiss Kunig" (B. 80). A volume containing ninety-three impressions of the series of woodcuts, of a very early date, and for the most part printed on the reverse of a decree issued by Maximilian in 1514 (seventy-two are mounted in the volume, the others are inserted loose).

2. "Le Triomphe de l' Empereur Maximilien I. En une suite de cent trent-cinq planches gravées en bois d'après les dessins de H. B." (B. 81.)
A very fine copy of the edition published at Vienna, folio, 1796.

3. "Images de Saints et Saintes issus de la famille de l' Empereur Maximilien I." (B. 82.) A series of eighty-seven proofs before the text on the backs, forming part of an earlier issue than that in the Imperial Collection at Vienna, and including the two cuts mentioned by Bartsch, p. 242, Nos. 1 & 2.

HANS HOLBEIN,

THE eminent painter, was born at Augsburg in 1498. He acquired the elements of his art from his father, with whom he went to Basle in 1515. His talents procured him the friendship of Erasmus, for whose "Praise of Folly" he drew several whimsical designs. At the recommendation of Erasmus he came to England in 1526, and was employed by Sir Thomas More, who introduced him to the notice of King Henry VIII. by whom he was patronized. He rose to the zenith of fortune in that monarch's court; and painted a number

of portraits, which are still considered master-pieces of the art. He also executed several historical paintings, some in a highly graphic style; and his "Bible Illustrations" are well worthy of note. He died in London in 1543.

Amongst wood engravers, Holbein is chiefly known for his "Dance of Death," and the "Bible Illustrations," for which the actual cutting of the blocks has by many critics been attributed to him. However, it is now almost universally admitted that he did not engrave his own designs of the "Dance of Death," but that they were executed by one Hans Lützelburger. The initials "H. L." may be seen on one of the sheets, namely, that of the Duchess. Ab. Zani calls Lützelburger, "Il vero Principe degl' incisori in legno." Holbein also designed a great number of title-pages, initial letters, and head-pieces for books which were printed in his native place. Of these woodcuts the Museum possesses a great many, which are now mounted, and placed in a Solander case, according to the arrangement of Passavant (vol. iii. p. 353).

1. There are in the Print Room forty-one proofs of the Dance alluded to; they are those described in the Ottley Sale Catalogue (Sotheby, 17 May, 1837, p. 29, lot 458), as—"The celebrated Dance of Death, first impressions printed (probably at Basle, about 1530) upon one side only, with German titles at the top in type, supposed to be unique."[1] One of them (the Astrologer) is wanting, but is here, together with five others, supplied from a later edition.

And also the following editions of the same Dance.

2. "Imagines de Morte, et Epigrammata, è Gallico idiomate à Georgio Æmylio in Latinū translata, Lugduni, small 8vo. 1542."

3. Fifty-three cuts of the Dance of Death, printed on 27 leaves, every leaf except the last having a subject on each side. Inlaid and bound. These cuts are from an edition printed in Italian at Lyons in 1549.

[1] See Dibdin, Bibliographical Decameron, vol. i. pp. 39, 40; also Jackson's Treatise on Wood Engraving, p. 400, in which he says: "That they were printed in 1530 is highly *improbable*, and they certainly are *not* unique."

"THE LITTLE MASTERS."

THIS title has been given to certain artists to denote the size, and not the quality, of their works. It is not extraordinary that German workmen should have perfected this style of minute engraving. Their patience in imitation and exactness of method fitted them for the task, which, moreover, satisfied their desire of rich and elaborate design. The style must be accepted as illustrating a difficult technical perfection, which rises everywhere above merely mechanical effect.

ALBRECHT ALTDORFER.

HE is supposed to have introduced the custom of engraving in miniature, and, therefore, to have been the chief of the "Little Masters." He copied freely from Dürer and Marc' Antonio. He lived at Ratisbon, where he was highly respected, and died in 1538, at the age of 50.

His works are almost all in the Print Room; the few wanting, which are very scarce, are represented by carbon photographs, taken from the Oxford collection (Bartsch, vol. viii. p. 41).

1. THE VIRGIN AND CHILD (B. 13). The Virgin is seated on a throne near an altar, surrounded by angels. Two angels are in the air, playing on stringed instruments.

2. VASES, &c. (B. 75-96). A very fine set of vases, cups, &c., profusely ornamented, and of varied forms. Only a few are wanted to make the set complete.

BARTHEL BEHAM.

THIS artist, distinguished as a painter and engraver, lived a long time at Rome, and there learnt to imitate Marc' Antonio. His execution is of great delicacy and taste. He was born in 1496, and died in 1540 (Bartsch, vol. viii. p. 81).

1. Portrait of Charles V. (B. 60). This portrait is three-quarters length, and shows the figure turned to the right. On the left, above, is the artist's monogram, and below an inscription.

(There is also an impression before the monogram.)

2. Cleopatra (B. 12). She is standing by a tree on the left of the print. Above, on the right, we read, "Cleopatra," and a little below "1524."

HEINRICH ALDEGREVER.

THIS celebrated engraver, one of the most noted among "the Little Masters," was born in 1502, and died about 1562. He studied under Dürer, tried almost every style, and was very successful in portraits; still more so in ornaments, which he embellished with graceful figures.

His works are very numerous, and the set in the Print Room is a fine one (Bartsch, viii. p. 362).

Portrait of William, Duke of Juliers (B. 181). He is represented half length, at the age of twenty-four. His head is turned towards the right. His coat of arms is on the right, above. The best work of the master.

Other works by "the Little Masters" are prints by—

Jakob Binck (B. viii. p. 249),
Hans Sebald Beham (B. viii. p. 112),
Georg Pencz (B. viii. p. 319),

and others.

ALBRECHT DÜRER.

THIS eminent man was born at Nüremberg on the 20th of May, 1471. He was the son of a goldsmith, in whose profession he had made some progress before he turned his attention exclusively to the fine arts. These he studied, under the able Michael Wohlgemuth, with such success that he soon became proficient as a painter and engraver. He excelled also as a sculptor and an architect. His pictures are scarce and

highly valued. His best historical paintings are in the collections of Dresden, Vienna, Munich, and Prague; and the inhabitants of his native city still show with pride his portraits of Charlemagne and other emperors. But it is as an engraver that he is most celebrated. He was one of the earliest improvers of this art, and was also the first in Germany who wrote a work on the rules of perspective, and on the true proportions of the human body according to mathematical principles. Dürer was highly esteemed by the Emperors Maximilian I. and Charles V., who appointed him their artist, and conferred upon him honours and riches: the former, who was a great patron of the arts, used to visit Dürer frequently to watch him at work. Raffaello, as a proof of the high estimation in which he held a portrait sent him by Dürer of himself, returned his own, with a great number of his drawings; and Vasari, in treating of him observes, that if Dürer had been an Italian he would have been an extraordinary man. He died at his native place, Nüremberg, on the 6th of April, 1528.

The bulk of the Museum collection was formed and bequeathed to the nation by Joseph Nollekens, Esq., by the Rev. C. M. Cracherode, and by Sir Hans Sloane (Bartsch, vol. vii. p. 1).

WOODCUTS.

1. MICHAEL AND HIS ANGELS FIGHTING THE DRAGON (B. p. 128, No. 72). The treatment of this subject is different from that adopted by other artists. Michael is here represented, lance in hand, accompanied by several angels, and having all the appearance of singular strength and power. Below is a fine landscape.

2. THE TRINITY (B. 122). The Almighty Father supporting the body of the Saviour: on both sides are angels carrying the instruments of the Passion. Below, on the tablet, the date "1511."

This is one of the most excellent of Dürer's works.

3. THE DEATH OF THE VIRGIN (B. 93). This woodcut is specially interesting, inasmuch as it closely resembles in composition a hone-stone carving, also by Dürer, which will be described hereafter. Kugler places it amongst the best works of the master, and both the design and the drawing support this opinion. Engraved in 1510.

There are in the Print Room thirty-five of the original wood blocks of the Small Passion. The set originally consisted of thirty-seven; the two wanting are the title, and Christ taking leave of his mother, which are Nos. 16 and 21 of Bartsch. The set was purchased from the Rev. P. E. Boissier in 1839.

Engravings on Copper.

1. Adam and Eve (B. 1). Represented standing near the tree of life. Eve is receiving with her right hand the apple from the serpent, while Adam is stretching his left arm to receive the apple from Eve. On a tree is Dürer's tablet dated "1504," and "Albertus Dürer Noricus faciebat."

There is also one impression of this most elaborate and delicate engraving, in which only the right leg of the figure of Adam, and part of the background are finished; all the rest being in outline.

This state is exceedingly rare. The print formed part of the Ottley collection, purchased in 1836.

2. The Nativity (B. 2). The Virgin is in the act of adoring the Infant Jesus, lying on a large square stone, while Joseph is drawing water from a well. Dated "1504."

3. The Prodigal Son (B. 28). He is kneeling in the attitude of prayer. Before the trough are several swine feeding. A highly esteemed work. Engraved about 1500.

Zani (part ii. vol. vi. p. 238) says that this print is a copy of an early production of Wohlgemuth, his master. The original drawing in pen-and-ink is in the Museum collection.

4. Saint Eustachius or St. Hubert (B. 57). The saint is in the costume of a huntsman, with his horse and dogs by his side. He is kneeling before a stag, which has a crucifix between its horns.

This is the largest plate of Dürer.

The Emperor Rudolf esteemed this work so much that he ordered the plate to be gilded.

5. Fortune (B. 77). Represented by a naked female figure, with wings, standing in the clouds upon a globe; she holds in one hand a vase, and in the other a bridle. Below is a village, said to be Eytas, in Hungary, the birth-place of Dürer's father.

This print is known as the "Great Fortune," to distinguish it from another. It has also been called "Pandora," and "Temperance." There are several studies for this engraving in the Print Room.

Carving.[1]

One of the most important works of Dürer in this collection is a hone-stone carving, representing the birth of St. John the Baptist.[2] The chosen material is the sort of stone known as whet-stone. It is of yellow colour, and on account of its very fine grain is well adapted for producing minute effects. This most beautiful work is an alto-rilievo, seven inches and a half in height, five and a half in breadth, and one inch and an eighth in depth. The amount of *perspective* obtained in this depth is altogether remarkable. On the left a female attendant is offering refreshment to the mother of St. John, and on the other side stands a doctor. The figure of Zacharias is seated at the side, writing his new-born son's name on the tablet, whilst the infant is presented to him by an old woman. On looking below the frame, we notice that the under-work is just as carefully finished as that on the surface. Near the door we see a man, who is supposed to be Dürer himself. The Hebrew inscriptions have been read and found correct. In the foreground on the right is a dog, behind which is Dürer's tablet with his monogram and date 1510. This work was bequeathed to the nation by Mr. Payne-Knight, who acquired it in the Netherlands, about the end of the last century, at the cost of £500.[3]

Of the same kind is another specimen of carving in the Museum at Brunswick. It represents the Preaching of St. John the Baptist in the Wilderness; there is also an "Ecce Homo."

The works of the following early German engravers are bound in volumes:

"Le Maître à la Navette" (Bartsch, vol. vi. p. 90).

[1] See E. Förster, "Denkmale Deutscher Baukunst, Bildnerei und Malerei." Leipzig, 1860. Vol. vi. pl. 2.

[2] St. Luke's Gospel, chap. i. verses 62, 63, and 64. "And they made signs to his father, how he would have him called. And he asked for a writing-table, and wrote, saying, His name is John. And they marvelled all. And his mouth was opened immediately, and his tongue loosed, and he spake, and praised God."

[3] It has been successfully engraved by M Flameng from a photograph taken by the Autotype Company.

Wenzel von Olmutz (Bartsch, vol. vi. p. 317).
Hans von Culmbach (Bartsch, vol. vi. p. 382).
Lucas Cranach (Bartsch, vol. vii. p. 273).
Hans Springinklee (Bartsch, vol. vii. p. 322).
Urs Graf (Bartsch, vol. vii. p. 456).
"Le Maître à l'Ecrevisse" (Bartsch, vol. vii. p. 257).
Ludwig Krug (Bartsch, vol. vii. p. 535).
Daniel Hopfer (Bartsch, vol. viii. p. 473).
Hieronymus Hopfer (Bartsch, vol. viii. p. 506).
Lambert Hopfer (Bartsch, vol. viii. p. 526).
Virgil Solis (Bartsch, vol. ix. p. 242).

And all those described in Bartsch, vol. vi.-xi.

LATER ENGRAVERS.

WENZEL HOLLAR.

THIS admirable artist was born at Prague in 1607. He began to study the arts when very young, and pursued his studies with great attention: but during the Thirty Years' War he lost the whole of his fortune, which caused him to leave his native place in 1627, and go to Frankfort, where he placed himself under Matthew Merian. The Earl of Arundel became acquainted with him during his travels in Germany, noticed him, brought him to this country in 1636, and recommended him to Charles I. Here he worked hard; but died poor in the year 1677.

The Museum collection of Hollar's engravings is one of the best known. The greater portion of it formed part of Sir Hans Sloane's collection; he obtained these engravings from Hollar's widow, who survived her husband many years. The prints are arranged in fourteen volumes according to Parthey's catalogue.[1]

1. Portrait of Hollar, at the age of forty (P. 1420). A small oval in a cartouche, with the arms of the engraver.

[1] Parthey, G. "Beschreibendes Verzeichniss der Kupferstiche von W. H." 8vo. Berlin, 1853.

2. A View of London, from the top of Arundel House (P. 1011). On the terrace roof of the house are several persons pointing to the view.

3. View of Arundel House (P. 1034). This represents the interior of a quadrangle, with a staircase in the middle.

4. A Set of Six Prints, representing views of Albury, in Surrey (Pp. 937-42).

5. View of the Cathedral Church at Antwerp (P. 824).

FRANZ EDMUND WEIROTTER

WAS born at Inspruck in 1730, and died in 1771. He was the pupil of J. G. Wille, and spent most of his life in France, travelling from time to time in Italy. In the year 1767, he became Professor of the Academy of Design at Vienna. His etchings consist of landscapes, ruins, churches, &c., and are arranged in three volumes. They formed part of the magnificent collection of engravings of Prince de Paar, of Vienna, which was sold in 1854.

1. In vol. i. are "Six différentes vues d'après nature."

2. In vol. ii. "xii Vues de Divers endroits. 1760."

3. In vol. iii. are some of his largest and best plates, including the four seasons and the twelve months of the year.

CHRISTIAN WILHELM ERNST DIETRICH

WAS born at Weimar in Saxony, in 1712, and resided chiefly at Dresden. He was also an etcher, and a landscape painter. His etchings are very numerous and, exceedingly fine; some of them are much in the style and imitations of Rembrandt, Ostade, and Salvator Rosa. He died in 1774.

In the Print Room is a very good set of his works, arranged in three volumes according to Linck's catalogue.[1]

1. The Prodigal Son presenting himself to the husbandman to feed the swine (L. 27). Dated 1756.

[1] Linck, J. F. "Monographie der von C. W. Dietrich radirten, geschabten und in Holz geschnittenen Darstellungen, nebst einem Abriss der Lebensgeschichte des Künstlers," 8vo. Berlin, 1846.

rates it from the art of Italy. The beginning of Italian painting, in its modern form, contains much of this direct imitation of nature. It was, in truth, the recognition of nature that first gave new life to art. But with this new life, and the rapid growth of the artistic idea, came also a renewal of instinct for abstract beauty. The Italians no sooner found out the value of nature than they also discovered the loveliness and wide meaning of the antique. At the point where painting sought to emerge from strict portraiture, and to make itself in some sense an image of the world, it met with the undying achievements of Greek sculpture. The special function of classic art is to correct the tendency to narrow imitation of the individual ; and, in its growth, portraiture came as the final stage. At the period of its most perfect development the artist has so refined upon a wide type, as to give individual life to what was in the likeness of no single face or form ; producing an image of more perfect nature than man possesses, and yet breathing and moving like him.

This tradition of Greek art surviving to the time of the renaissance was Italy's inheritance ; and by its aid Italian painters were quickly able to reduce their new knowledge of nature to the conditions of artistic expression. In German drawings we must not seek the signs of such tradition, nor hope for the grace derived from it. We have only to note how the power of portraiture wrought out its own perfection : how, beginning from this reverent imitation of nature, the German artist attained by the intensity of his vision an abstract beauty peculiar to his own art. We may observe, first, how, in the case of an artist like Albrecht Dürer, the deep, imaginative impulse found expression by clothing itself with a garment of symbolism. In presence of the great designs by this master, it must be admitted that nowhere can we meet with drawing that preserves more astonishingly the impression of profound mental force. We do not seek to attach a precise reading to each design : it is enough that everywhere we find a hand that has drawn this single image from the remote recesses of nature ; and that the exact form of every minutest part of

landscape, or of human expression, reveals, as by some magic power, the deep, penetrating vision of its author. The drawing of Dürer must always remain one of the most fascinating problems in art; for by means not known to others, his design reaches to that wide and profound significance far beyond the scope of common portraiture. When we meet with this abstract beauty in Italian design we may refer its expression to more familiar principles of art. There the individual genius succeeds by obedience to the eternal laws of his craft; but in Dürer's designs, side by side with the intense mental power, we find something of the harshness that belongs to much of the German painting. In the actual expression the artist is still fettered to an individual form: the demands of portraiture still keep their hold upon his hand; and from this bondage we find him taking refuge in the grotesque and in symbolism. In speaking of German drawings Dürer's name must necessarily take a prominent place; not only because of his individual power, but also because of the insight afforded by his work into the general principles of the school. We have spoken of portraiture as the basis of German art; and we have noted how, from the lesser significance of simple portraiture, Dürer's work somehow escaped. Dürer felt truly the higher functions of his art; and he chose his own way of gaining the higher success. He created the style which governs his expression; and his creation becomes an influence which leaves its mark upon future effort.

It may be noticed of Dürer's works, as compared with others of the German school, that his rich and careful imitation of nature is never more than is needed for the purposes of his design. There is a principle of severe selection even in the abundance of his symbolism, and we are made to feel that each minute incident has its appointed place; and that although the landscape is strikingly individual, no commonest external fact is there by accident, but all assist the intellectual design. In others of the German artists we sometimes find the power of workmanship in excess of the imaginative capability. The skilful reproduction of minute effect appears only as a means of filling the given space with rich and decorative workmanship,

2. St. John. After Domenichino.

First State. Proof before all letters.

Second State. Proof, open letters.

Third State. Finished proof, with the date "1808."

Fourth State. Finished proof, lettering re-engraved, with the date "1812."

There are besides specimens by the following German engravers:—

F. van, Bleysweyk, flourished 1725-1746.
Richard Collin, 1627-1690.
Jeremias Falck, 1629-1709.
Heinrich Guttenberg, 1749-1818.
Ernst Morace, 1766-1820.
Johann Gotthard von Müller, 1747-1830.
Georg Friedrich Schmidt, 1712-1775.
Joseph Schmuzer, died 1740, and others.

And also a collection of etchings by modern German artists; amongst which there are almost complete sets of the works of

Johann Ulrich Franck, 1603-1680.
Jonas Umbach, 1624-1700.
Christian B. Rode, 1725-1797.
Solomon Gessner, 1730-1788.
Friedrich Reclam, 1734-1774.
Johann C. Reinhart, 1761-1847.
Carl, Baron von Vittinghoff, 1772-1826.
Friederich Gauermann, born 1806.
Eugen N. Neureuther, born 1806.
Johann W. Schirmer, born 1807.
Theodore Valerio, born 1819.
Lorenz Ritter (living),

and others.

GERMAN DRAWINGS.

IN the few prefatory remarks upon the drawings of the Italian school we dwelt upon the insight to be obtained through these abstract expressions of the master's thoughts into the profounder principles of his art. The drawings of the early artists are, in truth, the first records of the artistic idea. They show us the ample and willing dependence of the painter upon the unchanging facts of art, his devotion to physical expression, and the rich suggestions of design which came to him from a profound and varied knowledge of physical form. It is by means of drawings also that we can most clearly distinguish differences of style. Amongst students of the same school, with something of general system and a manner held in common, there is still enough left in the delicate outlines of a drawing to mark off the separate individualities, and in a larger view of art-history the drawing presents with special force and distinctness the characteristic features in the styles of different countries. The lines of separation between the art of Italy and that of Germany are at all points numerous enough, but the instinct for colour up to a certain perfection has been more widely distributed than a perfect sense of form; and it is in regard to the different modes of treating form that the testimony of drawing is so valuable.

If Italian drawings afford us evidence of the aptitude which Italian artists discerned in individual form with an abstract idea, German drawings supply the best witness of a patient and reverent portraiture. It may be said that all that is highest in German art springs either directly or remotely from this power, and here we find the quality that most decisively sepa-

rates it from the art of Italy. The beginning of Italian painting, in its modern form, contains much of this direct imitation of nature. It was, in truth, the recognition of nature that first gave new life to art. But with this new life, and the rapid growth of the artistic idea, came also a renewal of instinct for abstract beauty. The Italians no sooner found out the value of nature than they also discovered the loveliness and wide meaning of the antique. At the point where painting sought to emerge from strict portraiture, and to make itself in some sense an image of the world, it met with the undying achievements of Greek sculpture. The special function of classic art is to correct the tendency to narrow imitation of the individual ; and, in its growth, portraiture came as the final stage. At the period of its most perfect development the artist has so refined upon a wide type, as to give individual life to what was in the likeness of no single face or form ; producing an image of more perfect nature than man possesses, and yet breathing and moving like him.

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and we miss the strong, intellectual grasp which unites all the elements of skilful imitation in a combined result. Yet the work of these lesser men has its own special value, in the proof it affords of the high artistic qualities of fidelity and exactness. The design may be timid, and sometimes poor; but the patience with which it is wrought out must be highly rated, the courage with which the technical difficulties are encountered duly acknowledged.

In one painter of the German school the special aptitude for portraiture finds its highest expression. There is no longer an attempt to travel beyond the limits of the art; there is no symbolism, crude or subtle. In his work the power of faithful and profound insight into individual character is employed in the most direct way. Holbein's genius ranks as the biographical in art. Without violating the conditions of pictorial expression, without sacrifice of artistic traditions, the artist seems to find in each face the secrets of its character, as well as its fate and fortune. Under his scrutiny the countenance gives up its most profound history without disturbance of present vitality. Indeed, it may be ranked among the merits of his style, that Holbein combines an insight into character with the power of recording the signs that show the outward state and condition of the individual represented. By the costume and clothing of the men he has painted and drawn, we seem to acquire a knowledge of their social life, their foibles and peculiarities of mere manners; but, when the face is reached, it is seen that the painter does not stop here, but that he has penetrated to the abiding qualities of mind, the governing attributes of character. Thus we find in these two men, Holbein and Dürer, the two exponents of what may be done in a school that is intrinsically bounded by the limits of portraiture. We see the intellectual force of the latter with its employment of symbolism, carrying his art into the imagination; while in Holbein a result scarcely less profound is gained by studying the lineaments of the individual face until it yields its deepest secrets.

The Department of Prints and Drawings contains a collection of German drawings scarcely less valuable than that of the

Italian school. With regard to Dürer and Holbein it is specially rich, and may compare with the collections of any gallery in Europe, if we except the splendid series of drawings by Dürer in that of the Archduke Charles at Vienna.

MARTIN SCHONGAUER.

THIS meritorious artist, whose engravings we have already noticed (p. 64), enjoyed in his time the reputation of a great painter.

These three drawings by him are in pen-and-ink.

1. Studies of Heads, drawn with great freedom and spirit. Several of these heads occur in his engravings.

2. Christ as Teacher of the World. Full length, giving the benediction with his right hand, and holding in his left the Book of Life. This drawing has the following manuscript inscription, which is said to be in Dürer's handwriting: "Das hat hübsch Martin gemacht in 1469 jar."

3. Bust of a Female Saint. She is almost full face, her head slightly inclined towards her left shoulder. Her hands, which are meant to be joined, are slightly sketched.

ISRAHEL VAN MECKEN.

OF this artist, whose engravings have already been mentioned (p. 65), there are four drawings in the Department.

1. A Group of Six Female Figures in Costumes. Drawn with metal point on grey paper.

2. A Man Standing with a Book in his Hand.

3. The Entombment. Pen and washed.
On the other side is another design for the same subject.

4. A Holy Family. Pen, heightened with white, on red paper. It is, however, doubtful whether this drawing is by Van Mecken; more probably it is by the "Master E. S."

ALBRECHT DÜRER.

MOST of the drawings of this great master (see p. 70) are in a folio volume bound in black leather, with the inscription "Teckening" "1637" and Dürer's monogram.

This precious volume, which was most probably at one time the property of Wilibald Pirckheimer, came to the Museum with the Sloane collection, in 1753, and once belonged to the famous collection of the Earl of Arundel.

It contained 229 drawings, some of which have been lately taken out, and mounted in the usual way.

The various specimens of this inestimable volume, which are comparatively unknown to the art-world, bear upon them for the most part the unmistakable impress of the genius of Dürer. As illustrations of this master—and they do illustrate him in a very complete manner—this series is second only to that existing in the Albertina, Vienna. Their excellent preservation is as remarkable as their high artistic merit. They consist chiefly of studies for Dürer's engraved works, such as designs, very elaborately wrought for ornamental work, and symbolic pieces, portrait-heads, anatomical studies, landscapes, &c., in colour, most of which are finished with wondrous delicacy and realism. Many of the drawings will at once recall engravings by the master, but of others no such reproduction is known.

1.[1] The first drawing here is a portrait of Dürer, copied from the original at Vienna. The following inscription is written in German: "Anno 1576, February. I copied this portrait from that which the famous Albrecht Dürer drew with his own hand, and where he wrote underneath thus: 'I drew this, my own picture, from the reflection of a looking-glass, in the year 1484, being then a child. Albrecht Durer.'"

Drawn with the silver point, on prepared paper.

26. STUDY OF AN OLD MAN'S HEAD, remarkably fine in character, seen nearly in front. He wears a cap and has a long beard. It is touched in oil colour, and heightened with white or brown on tinted paper. In the centre above, the monogram and date, 1518.

83. A CURIOUS AND ELABORATE DESIGN FOR A TABLE ORNAMENT. On the base a great variety of figures. Drawn in pen-and-ink.

[1] The numbers refer to the enumeration of the drawings as they now stand in the volume.

114. Study for the Engraving called the Great Fortune (Bartsch No. 77). On the left of the paper is a large sketch for the wing.

The monogram is in the centre below. Pen-and-ink.

181-2. Sheet of Studies for his celebrated engraving "Adam and Eve" (Bartsch No. 1). Pen-and-ink.

The following drawings are on mounts in a Solander case:

A water-colour landscape representing a lake, in the middle of which is a house similar to that which is to be seen in the engraving called the "Virgin and the Monkey" (Bartsch No. 42).

A Dead Kingfisher. This is a magnificent drawing. The feathers are depicted most minutely, and the colouring is very brilliant. Dated 1521.

HANS HOLBEIN.

FOR a notice of Holbein's life and works, see page 67.

Some very fine drawings of his are in the collection, especially heads, executed in coloured chalk upon tinted paper; they exhibit an astounding boldness, considering how little he made use of shadows.

1. Portrait of John Fisher, Bishop of Rochester. Drawn in chalk and Indian ink, in Holbein's peculiar style. This drawing is spoiled by damp.

2. Portrait of a Woman, drawn only in outline, with the silver point.

3. Five Musicians in a Gallery, Playing on Wind Instruments. The various expressions of the faces are wonderful.

4. The most important drawings are a set of seven, representing the Passion; they have beautiful borders, and are drawn in pen and Indian ink. Notice the drawing of the Saviour carrying the cross; it is said to have been formerly in Rubens' collection, and to have been touched by him.

The original pictures are in the Basle Museum.

5. A superb design for the hilt and sheath of a dagger, in Indian ink. Formerly in the Hugh Howard collection; purchased in 1874.

Worthy of attention also are several designs for cups, clocks, and jewellery; the latter are highly praised by Woltmann, in "Holbein and his Time." Translated by F. E. Bunnètt, London, 1872.

WENZEL HOLLAR.

THE collection of drawings by this great engraver is a very good one, amounting to more than forty; amongst them are many views and portraits, which he afterwards engraved.

NICOLAUS MOSMAN.

VERY little is known of this artist except that he was born in Lorraine in 1729, and died in 1787.[1]

In the Print Room is a collection of 245 of his drawings, in black chalk, from paintings in Rome, and also of statues.

These came to the Museum in four large volumes, which have been lately broken up, and the drawings mounted. On the first volume there was the following inscription:—

"Mr. Nollekens, Statuary in Mortimer Street, London, assured me that he was in Rome when the drawings in this book were made by one Mossman, a German, who was recommended to Brownlow, Earl of Exeter; and he worked at them several years at five shillings a day: afterwards Lord Exeter gave him half a guinea."

"Lord Exeter told Mr. Nollekens the book cost him £200. Mossman was a pupil of Mengs."

At the end of the twelfth case of these drawings there are some others by different artists which formed part of the same collection, namely, by:—

Pietro Giacomo Palmieri, born 1720. A fan mount in pen-and-ink.

Giovanni Casanova, 1728-1795. Statue of the Laocoon.

Michel Angelo Ricciolini, flourished about 1750. Drawings after Guido Reni.

[1] See J. T. Smith, "Nollekens and his Times." Vol. i. p. 251. London, 1828. 8°.

The following is a complete List of the German Masters represented by original Drawings in the British Museum.

ACHEN, Johann van, 1556-1621.
Aldegrever, Heinrich, c. 1502 to c. 1562.
Altdorfer, Albrecht, 1488-1538.

Baur, Johan Wilhelm, 1600-1640.
Beham, Hans Sebald, 1500-1550.
Brosamer, Hans, 1506-1560.
Burgkmair, Hans, 1474-1543.

Chodowiecki, Daniel N., 1726-1801.
Cranach, Lucas, 1472-1553.

Dietrich, Christian W. E., 1712-1774.
Dietzsch, Iohann A., 1720-1782.
Drejer, J. F. L.
Dürer, Albrecht, 1471-1528.

Elsheimer, Adam, 1574-1620.

Ferg, Franz de Paula, 1689-1740.

Grandhomme, Jakob, fl. 1600.
Grimm, Samuel Hieronymus, 1740-1806.
Grün, Hans Baldung.

Hackert, Jakob Philipp, 1737-1807.
Hartmann.
Holbein, Hans, 1498-1543.
Hollar, Wenzel, 1607-1677.

Karnijeff.
Kneller, Sir Godfrey, 1648-1723.

Lely, Sir Peter, 1618-1680.
Loggan, David, 1630-1693.

Mayer, Johan Friederich.
Mecken, Israhel van, born about 1503.

Palmenuf.
Pencz, Georg, 1500-1550.

Ramberg, Johann Heinrich, 1763-1840.
Riedinger, Johann Elias, 1698-1767.
Roos, Philipp, 1655-1705.

Rottenhammer, Johann, 1564-1623.

Scharf, George (sen.), 1788-1860.
Scheits, Matthias, c. 1640-1700.
Schongauer, Martin, 1420-1488.
Schwarz, Christoph, fl. 1590.
Schweickart, Heinrich Wilhelm, 1746-1797
Speccart.
Suavius, Lambert, 1506-1565.

Thier, Bernhard Heinrich, 1743-1814.

Vischer, Peter, d. 1530.

Waals, Gottfried, 16th century.
Weirotter, Franz Edmund, 1730-1771.
Weyer, Gabriel, fl. 1580.

Zuicke.



THE DUTCH AND FLEMISH SCHOOLS.

THE DUTCH AND FLEMISH SCHOOLS.

THESE two schools, though not so old as the Italian and German, have produced artists who have rivalled some of the greatest masters of Italy and Germany. As few characteristics of a national style are to be found in the history of the art in the Dutch and Flemish Schools, as distinct from the German, prior to the close of the 16th century, they may be considered as one and the same. The earliest pictures were painted upon wood, usually oak, covered sometimes with canvas, always with a white ground, upon which the subject was sketched, and the whole overlaid with gilding, the latter forming the real groundwork of the picture, which was painted in water-colour or distemper, with great care and diligence. At the commencement of the 15th century, however, the Brothers van Eyck became the founders of a school in which the art of painting in oil, discovered or invented by the younger, Jan, was brought into use. This advantage, which contributed greatly to the valuable qualities of fine colouring and exquisite finish, placed the Transalpine school in a high position. Jan van Eyck's paintings were distinguished by brilliant colouring, magic effect of the chiaro-oscuro, a strong, yet natural expression, and boldness of conception. He painted historical subjects, landscapes and portraits, and assisted his brother Hubert in painting the celebrated picture, "The Adoration of the Lamb," in the Church of St. Bavon, Ghent. To the Flemish school also belonged Frans Floris, called the Flemish Raffaello; Frans Snyders,

whose hunting pieces are among the very best of their kind, and who excelled in the delineation of animals; Peter Paul Rubens, and his pupil Anthony van Dyck, etc. These were among the Flemish painters. Of the Dutch painters, the most distinguished during the 16th and 17th centuries were Lucas van Leyden, the founder of the school; Cornelius van Poelenburg of Utrecht, famous for his skill in painting small landscapes and figures; Adrian van Ostade, David Teniers, Paulus Potter, Franz van Mieris, Gaspard Netscher, Gerard Dou, Meindert Hobbema, and greatest of all, Paul Rembrandt van Rhyn. Of these two schools, the Flemish is chiefly distinguished by exquisite colouring, great effect in chiaro-oscuro, and natural expression; the Dutch, on the other hand, has been more remarkable for its fine impasto, and delicacy of touch, which have shown to great advantage in the sea-pieces, landscapes, etc.

For the sake of simplicity the two schools are not divided here.

LUCAS VAN LEYDEN.

THIS extraordinary engraver was born at Leyden in 1494. He was instructed first by his father, and subsequently by Cornelius Engelbrechtsen, at Leyden. Vasari praises him highly, especially for his arrangement of figures, and his skill in perspective. He died in 1533. Fine impressions of his works are very difficult to meet with, perhaps on account of the delicacy of his execution. For the best impressions the nation is much indebted to Mr. Henry James Brooke, of Clapham Rise, who deprived himself, in 1849, of his own copies in order to complete the Museum set. (B. vii. p. 331.)

1. Samson and Delilah (B. 25). Samson is sleeping on Delilah's lap; in the background are the Philistines, armed, and waiting for the signal to surprise him. This plate is one of Lucas's early works, having been engraved in 1508.

2. The Return of the Prodigal Son (B. 78). The father is represented stooping to receive his son, who kneels before him supplicating pardon. In the distance, to the left, is a man killing the fatted calf; and on the right the prodigal son is seen again, kneeling, with the swine at the trough.

3. The Dance of the Magdalen (B. 122). The Magdalen is seen in a beautiful landscape, her head encircled by a glory; she is led out to dance by a man. Two musicians are near a large tree. In the background the Magdalen is represented again on horseback, following the chase.

This print, which is considered the best work of Lucas, was sold during his lifetime for a gold florin.

HENDRIK GOLTZIUS.

THIS well-known master was born at Mulbrecht in 1558. He travelled much in Germany and Italy, but resided chiefly at Rome, where he attentively studied the works of Raffaello and Michel Angelo.

He imitated the works of Dürer, Lucas van Leyden, and others with great skill, and died at Haarlem in 1617.

The Museum collection of his works, which is very fine, is arranged in four volumes, according to Bartsch, vol. iii. p. 1.

1. A set of six prints, imitating the style of the most celebrated masters, known by the name of his "masterpieces."

1. The Annunciation (B. 15-20). In the style of Raffaello.
2. The Visitation. In the style of Parmigianino.
3. The Adoration of the Shepherds. In the style of Basan.
4. The Circumcision. In the style of Dürer.
5. The Adoration of the Magi. In the style of Lucas van Leyden.
6. The Holy Family. In the style of Baroccio.

2. Venus and Cupid (B. 257). Venus is sitting at the foot of a tree, holding a bunch of grapes in one hand, and receiving with the other some ears of corn, presented to her by Cupid.

This, the best work of Goltzius, is engraved after a print by Agostino Caracci.

JACOB MATHAM

WAS born at Haarlem in 1571, and died in 1631. He was the son-in-law and pupil of Goltzius. His works are very similar to those of his master, but distinctly inferior.

They are here arranged in four volumes, according to Bartsch, vol. iii. p. 129.

1. Abraham dismissing Hagar (B. 63). A large upright print after Abraham Bloemaert.

2. The Allegory of Human Life (B. 139). This composition represents the varying fortunes of man during the progress of his life according to Cebes. It contains upwards of two hundred figures, and is engraved on three plates, which were intended to be joined together.

3. Samson and Delilah (B. 194). A Philistine is cutting Samson's hair as he lies asleep on Delilah's knees.

This fine engraving is after Rubens.

JAN SAENREDAM

WAS born at Leyden in 1565, and died 1607. He was most probably a pupil of Goltzius, from whom he copied a great deal. His engravings, which have a neat and clear appearance, are remarkable for their softness.

There is a fine collection of his works in the Print Room, arranged in two volumes, according to Bartsch, vol. iii. p. 215.

1. The Cavern of Plato (B. 39). An allegorical print, representing some disciples of Plato collected round the light; while the greater portion of mankind, preferring darkness, pursue only the shadow of Truth and the vain pleasures of the world.

This, the best work of Saenredam, is after Cornelius Cornelis.

2. Jael (B. 43). Half length, standing, holding the nail and hammer ready to kill Sisera. After a design by Goltzius.

3. Judith (B. 44). Represented standing, and holding the head of Holofernes, which she gives to her attendant. After Goltzius.

JAN MÜLLER.

VERY little is known respecting the life of Muller, except that he flourished between 1589 and 1625. His style of engraving is extremely good, though his drawing is very often incorrect.

His works are arranged in two volumes, according to Bartsch, vol. iii. p. 261.

1. The Resurrection of Lazarus (B. 27). A large plate, lengthwise, after Bloemaert.

2. An Allegory of the Arts (B. 76). Painting, sculpture, and

architecture, banished by the Turks from the spot in which they appeared to flourish most, retire to Olympus, under the guidance of Fame.

Two plates joined together after B. Spranger. There is in the collection a rare, if not unique, impression of this plate, before any writing, and unfinished in several of the groups on the left.

THE BROTHERS WIERIX (JAN, HIERONYMUS, ANTON).

THESE three eminent engravers, who were natives of Amsterdam, flourished at the end of the 16th and in the early part of the 17th century. They formed their style by carefully studying the works of Dürer, and are remarkable for extraordinary neatness and minute delicacy of execution.

Their works, which are very numerous, are arranged according to Alvin's[1] catalogue; they are placed on mounts, and fill three Solander cases.

1. ADAM AND EVE (Alvin 81). Adam receiving the forbidden fruit from Eve; copied from Dürer's chef-d'œuvre. Upon a tablet is inscribed "Albrecht Dürer, inventor, Johannes Wierix, fec. æt. 16."

2. A SET OF DEVOTIONAL SUBJECTS. After Martin de Vos and B. Passero.

3. PORTRAITS OF JAMES I. AND HIS QUEEN. Whole length.

SIR ANTHONY VAN DYCK.

THIS great artist and most eminent of portrait painters was born at Antwerp on the 22nd March 1599. He received his first instructions from Hendrik van Balen, and afterwards became the favourite pupil of Rubens. He subsequently visited Italy, where he studied the art of colouring, in the works of Titian and Paolo Veronese, with such success as almost to rival the great masters whose art he imitated. After residing for some time at Rome, he removed to Genoa, where he was employed by Prince Philibert of Savoy, and other great personages. In the early part of the reign of Charles I. he came to England, and was employed by that monarch, who conferred

[1] Catalogue raisonné de l'œuvre des trois frères Jean, Jérôme, et Antoine Wierix. 8°. Bruxelles, 1866.

upon him the honour of knighthood, and a pension. His greatest works were executed in this country. He painted some historical subjects; but his fame chiefly rests upon his portraits of Royal and celebrated personages. His masterpieces are held to be the portraits of the Earl of Strafford, at Wentworth House, and the head of Cornelius vander Geest,[1] in the National Gallery. He died in London on the 9th December 1641, and his remains were interred in St. Paul's Cathedral, near the tomb of John of Gaunt. He has left us a few etchings, chiefly portraits, which are truly worthy of his great name. They are arranged in two volumes, and a description of the whole set will be found in Mr. Carpenter's book,[2] and also in a work lately published by M. Duplessis of Paris.

1. Portrait of Anthony van Dyck. Pure etching of the head, which is turned towards the right. It has neither marginal lines nor inscriptions. In page 13, vol i. there is the original design, freely executed in black chalk and Indian ink, with the exception of the head, which is a counter-proof.

This plate was afterwards finished, as an engraving, by Isaac Neefs.

2. Portrait of Joannes Snellinx. A very vigorous etching. He wears a skull cap, and a plain collar turned down over the vest. A mass of drapery hangs over the right shoulder; the right hand is expanded on the chest, and he has a linen wristband turned over his cuff.

Snellinx was born at Mechlin in 1544 and died in 1638; he is distinguished as an historical painter.

3. Portrait of Franciscus Snyders. This is one of the most elaborate and delicate etchings of Van Dyck. The face is seen in nearly a front view. He wears a turned down collar.

Snyders was born at Antwerp in 1579 and died in 1657. he is known for his marvellous hunting pieces; he worked as an assistant to Rubens.

4. Portrait of Willem de Vos. This is another fine specimen of the artist's power. De Vos is represented three-quarters length, slightly turned towards the left, and wears a stiff collar turned down. With his left arm he supports his cloak.

[1] Erroneously called the portrait of Gevartius, born in 1593.

[2] "Pictorial notices, consisting of a memoir of Sir Anthony van Dyck, with a descriptive catalogue of the etchings executed by him, ... by William Hookham Carpenter. 4°. London, 1844."

De Vos was a native of Antwerp and a painter of historical pictures. Little is known of his life.

Notice here the impression with the effect worked in sepia by Van Dyck.

5. Christ Crowned with Thorns. The Saviour is seen in front; behind him on the right is a soldier and another person, the latter mocking him as he offers him a reed.

6. Titian and his Mistress. An etching full of effect. On the left is Titian, in profile, leaning forward towards the right, his right elbow resting on a balustrade. On the right is his mistress, resting her left arm on a pedestal, on which is a human skull. The impression in page 39 is touched with chalk.

With regard to the work entitled:—"Icones principum, virorum doctorum, pictorum, chalcographorum, statuariorum, nec non amatorum pictoriæ artis numero centum, ab Antonio Van Dyck pictore ad vivum expressæ ejusque sumtibus æri incisæ (100 plates). Folio. Antverpiæ. Gillis Hendricx (1641)"—the Print Room contains a great number of the portraits in proofs before letters; but the set is not complete. They are arranged in eight volumes, and a description of them will be found in a work entitled,—"Anton van Dycks Bildnisse bekannter Personen." 8vo. Leipzig, 1859. By Ignaz von Szwykowski.

JONAS SUYDERHOEF.[1]

THIS eminent artist was born at Leyden in 1600, and was the pupil of Peter Soutman. He excelled chiefly in combining the etching needle and burin, which produced a very picturesque effect. The date of his death is not certain.

The Peace of Münster. This print represents the Plenipotentiaries of Philip IV. of Spain, and the Delegates of the Dutch United Provinces, assembled in the Rath-haus, at Münster, on the 15th of May, 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch.

[1] See "Jonas Suyderhoef: Verzeichniss Seiner Kupferstiche, Beschrieben von Johann Wussin." Leipzig, 1861. 8vo.

Of this, his finest work, there is in the Print Room a proof before any letters, and also before the inscription "Pax Optima Rerum," on the tablet suspended against the wall on the left. (The original painting of this engraving is by Terburg; it is now in the National Gallery, presented by Sir Richard Wallace, Bart., in 1871.)

CORNELIUS VISSCHER,

THE well-known engraver, was born at Haarlem in 1629 and died in 1658. He also combined, with great success, the burin and etching needle. His drawing is correct, especially in those plates which he engraved from his own designs.

His works, which are very numerous, are arranged in six volumes, according to Mr. William Smith's catalogue.[1]

1. The Ratcatcher (S. 43). Near him a boy holding a pole, at the end of which is a basket of live rats.

There are several states.

2. Portrait of Alexander VII. (S. 86). Nearly half length, full face, in oval, surrounded by a cartouche.

Several states. The first state is perhaps unique.

3. Andreas Deonyszoon Winius (S. 126). Three-quarters length, sitting, full face, holding a paper.

This print is also known as "The Pistol Man," and is one of the rarest by this master.

PAUL REMBRANDT VAN RHYN,

ONE of the most celebrated artists of the Dutch school, who may be looked upon as the king of etchers, was the son of a miller who resided on the banks of the river Rhine, between Leyderdop and Leyden, and born July 15, 1606, from which circumstance he derived the surname of Van Rhyn. It is generally believed that Jacob Van Zwaanenberg was his master; but he afterwards received instructions in the art of painting from Pieter Lastman and Jacob Pinas, of Amsterdam. On his return home, he pursued his labours, taking nature for his

[1] William Smith, F.S.A. "A Catalogue of the Works of Cornelius Visscher." Royal 8°. London, 1864.

guide. He was proficient in all that relates to colouring and distribution of light and shade ; whilst his management of the pencil was masterly and unique, grand, exceedingly energetic, and effective. His etchings are truly picturesque, and possess a wonderful freedom, facility, and boldness. Several fine paintings of his are in the National Gallery. He resided for the greater part of his life at Amsterdam, where he died in 1669.

The almost complete and very choice collection of his etchings in the British Museum, second to none elsewhere, deserves the close attention of the student of this branch of engraving. They are remarkable for the magic chiaro-oscuro, and expression of the heads. The combination of the etching needle, burin, and dry point, is very successful, producing the effect of pictures rather than of engravings.

The etchings are arranged in eight volumes, according to Daulby's catalogue.[1] At the beginning of each volume is a manuscript list of its contents.

1. Portrait of Rembrandt (D. 28). The face, three-quarters, and body turned to the right. He is dressed in the costume of a Persian, wearing a cap with a feather in front.

There are various states of this plate, the first of which is extremely rare.

2. The Marriage of Jason and Creusa (D. 124). This represents the interior of a temple, crowded with people. Jason and Creusa are kneeling before the altar. On the right is a statue of Juno.

This print was engraved as a frontispiece to a tragedy called "Medea," written by the Burgomaster Six, when Secretary of Amsterdam.

3. The Little Dog Sleeping (D. 153). This etching is famous for its history. It was originally etched in one corner of a plate measuring about four inches and a quarter wide, by two and a half high, and afterwards reduced to three and a quarter wide, by one and a half high. The impression in the Print Room is the only one that was taken before the plate was reduced; it was first sold at Mr. Hibbert's sale in 1809; afterwards the Duke of Buckingham purchased it for £6; at the sale of his engravings it fetched the sum of £66. The British Museum purchased it, in 1842, for £120.

[1] "A descriptive Catalogue of the Prints of Rembrandt." 8vo. 1836. See also a more modern work, by Charles Blanc, "L'Œuvre complet de Rembrandt. Paris, 1859-64. T. 2. 8vo."

4. "The Three Trees" (D. 204). This beautiful landscape is so-called on account of three trees which are on the right. In the distance is a large town. The sky is cloudy and stormy.

5. Ephraim Bonus (D. 258). A Jewish Physician coming down a staircase after considering the case of a patient. This is one of the most expressive of Rembrandt's portraits.

Notice the impression in p. 35, in which the ring is dark instead of white. This is almost unique. It was formerly in the Denon, Wilson, and Verstolk collections. Purchased in 1847.

6. Christ Healing the Sick (D. 75). In this composition Christ is seen in front, standing towards the left, leaning his elbow upon some stone work; his left hand is uplifted, and his right stretched out towards the people to whom he is speaking. In front is a woman, lying on the ground, on a mattress, and many other figures in various postures. This is the *chef-d'œuvre* of Rembrandt, and is known as "the Hundred Guilder Piece," because it sold in Rembrandt's time for that sum. Notice the first state, before the diagonal lines on the neck of the ass, which is on the right of the composition. It is said that only eight impressions of this state are in existence.[1] This plate was purchased by Captain Baillie, in Holland, who retouched it, and, after taking a few impressions, destroyed it. A fine proof will be seen further on in the same volume. This print, together with the other large-sized plates, is in a separate volume known as the "Larger Volume."

We now proceed to describe that portion of the collection which is the most complete and brilliant, both with regard to arrangement and beauty of impressions, namely, the etchings by the Dutch and Flemish masters of the 17th and 18th centuries, purchased from Mr. Sheepshanks in 1836, which are all arranged in forty volumes.

PAULUS POTTER

WAS born at Enkhuizen in 1625. At the early age of twelve, he had already acquired a reputation; but close application to his profession impaired his health, and he died at the age of twenty-nine. (Bartsch, vol. i. p. 37.)[2]

[1] At the Palmer sale, in 1868, M. Clément, a Paris dealer, gave £1,100 for one of these impressions; it was for M. Dutuit, of Rouen.

[2] See "Paulus Potter, sa Vie et ses Œuvres, par T. van Westrheene." La Haye. Royal 8°. 1867.

1. The Cow and Cowherd (B. 14). A group of cattle in a landscape, some of which are represented as coming down a hill on the right. This plate, as it will be seen, has been ultimately reduced. The Museum possesses eight different states of the plate.

2. The Friesland Horse (B. 9). A grey horse, seen in profile, turned towards the right, standing near a river, on the other side of which is a town.

3. The Cart Horses (B. 4.). Two horses, in attitudes of fatigue, standing on an elevation. In front a tree and hedge.

KAREL DU JARDIN

WAS born at Amsterdam about 1635. When young he went to Rome, where his pictures were held in great estimation; after a residence of several years in that city he returned to Holland, but soon went to Italy again. He died at Venice, at the age of thirty-eight. (Bartsch, vol. i. p. 159.)

1. The Dogs (B. 5). Two hounds lying down; in the distance are various implements of the chase—a net, a cage, fowling-piece, and cross-bow.

2. The Two Men and the Stone in the Water (B. 10). In the foreground is a stream, with a man walking in the water, speaking to another, who tries to remove a large stone from the stream; beyond are mountains.

3. The Cow, the Bull, and Calf (B. 34). The cow stands in the middle, with the calf, which is seen from behind, lying at her feet; the bull is standing near.

ADRIAN VAN DE VELDE.

ADRIAN was born at Amsterdam in 1639. He studied art under Wynants, and devoted himself specially to the representation of cattle. He died at his native place, in 1672, leaving about twenty etchings executed in a very masterly style. (Bartsch, vol. i. p. 209.)

1. (B. 1-10.) A set of ten different animals; viz.
 1. The Cowherd and Bull.
 2. The Cow lying down.

3. The Three Oxen.
4. The Two Cows and the Sheep.
5. The Three Cows.
6. The Ox in the Water.
7. The Horse.
8. The Calf.
9. The Dogs and the Goats.
10. The Two Cows.

2. Two Cows, one standing up, and the other lying at the foot of a Tree (B. 13).

This is the best etching of Van de Velde.

3. The Two Sheep lying down (B. 14). A small print dated 1670.

HERMAN SAFTLEVEN.

VERY little is known respecting the life of this painter. He was born at Rotterdam in 1609, but resided chiefly at Utrecht, where it is supposed he died in 1685.

In his etchings, the treatment of the landscapes is very picturesque, and the sky is generally more finished than in the works of other painters. (Bartsch, vol. i. p. 235.)

1. A Landscape (B. 18). A view of a large river and two villages; the river winds through a mountainous country.

2. A companion print to the preceding one, called "The Labourer." (B. 19.)

These two etchings are, in the opinion of Bartsch, the chefs-d'œuvre of this master.

3. The Swineherd (B. 30). A landscape, with mountains sloping towards the right, where the sun is rising. In the foreground is a man with a bundle on his back, driving four pigs. Dated 1649.

ADRIAN VAN OSTADE.

THIS clever artist may be looked upon as the chief ornament of his school. He was born at Lubeck in the year 1610, and studied under Frank Hals. His pictures are characterized by an exact imitation of nature. His colouring is

rich and clear, his touch spirited and free, and all his works are highly finished; but the subjects are taken from low life: peasants drinking, smoking, or indulging in rural sports. The peculiar quality of his etchings is the wonderful power displayed of relieving the figures from the background. He died in 1685. (Bartsch, vol. i. p. 347.)

1. A Peasant with a Pointed Cap (B. 3). Bust of an old peasant, seen full face, with beard and mustachios, wearing a pointed cap.

2. The Empty Pitcher (B. 15). Three peasants round a table, one of whom is seated, has his cap drawn over his eyes, and is peering into an empty pitcher; another is looking on; while a third laughs at the empty vessel.

3. The Dance in the Ale-House, called "Ostade's Ball" (B. 49). Inside of an ale-house is a peasant, holding his cap under his right arm, and dancing with a woman before a number of spectators—some standing, others sitting down.

This etching is the largest and most beautiful of Ostade's.

ANTONY WATERLOO.

NOT much is known of this admirable artist's life. He was born about 1618, either at Amsterdam or Utrecht, and died about 1662. His etchings are drawn with great spirit and in a masterly style, and are the genuine representations of nature. They are very numerous, and the Print Room has a fine set of them filling two volumes. (Bartsch, vol. ii. p. 1.)

1. The Fisherman's Return (B. 7). This print represents a village on the banks of a river; on the shore is a high wall, with scaffolding at the top. Further on is a house; and in the background are two church spires and a windmill. A fisherman is in a boat advancing towards the shore alongside the wall.

2. The Bridge of Planks (B. 52). A river running from the background on the left, divides into two streams in front. One of its banks is steep, with two large trees on its summit. On the right is a wooden bridge of four planks, near which are two peasants, one sitting with a dog by his side.

3. Landscapes (B. 107-112). A set of six prints; viz.,

 1. The Entrance to the Forest over the Wooden Bridge.
 2. The Wood newly Cut.

3. The Man and Woman crossing the Stream.

4. The Peasant with the Shovel.

5. The Traveller in the Wood.

6. The Two Men in the Hollow Road.

ALLART or ALDERT VAN EVERDINGEN

WAS born at Alkmaar in 1621. He first studied under Roeland Savery, and subsequently under Pieter Molyn, and in a very short time distinguished himself greatly as a landscape painter. His etchings are very spirited and are drawn in a masterly style. He died at the age of fifty-four. (Bartsch, vol. ii. p. 155.)

1. A Landscape (B. 4). View of a cottage on a hillock. Towards the left is a man crossing a bridge, and on the same side are three goats lying down; on the right three men, one of them on horseback.

2. The Water-Mill (B. 99). In the centre of the composition is a mill, built on two rocks, between which the stream of a river falls rapidly through a trough below the house. On the left is a man with a stick on his shoulder, leading a child.

3. The Fall near the Water-Mill (B. 102). A water-mill on a height. A man is seen on the trunk of a tree, near a bridge.

HERCULES SEGHERS.

THE dates of the birth and death of this artist are not positively known, though some biographers assert that he was born in 1625 and died in 1675.

His works are very interesting, as he is supposed to have invented a method of printing in oil colours on cloth. In vol. xl. will be found several specimens of this kind of printing. Rembrandt copied some of his drawings.

DAVID TENIERS, THE YOUNGER,

WAS born at Antwerp in 1610, and received his first instructions from his father; he afterwards became the scholar of Adrian Brouwer, and was so fortunate as to have obtained some hints from Rubens. His subjects are generally fairs, merry-makings, beer-houses, &c. He died at Brussels about 1694.

1. A MERRY-MAKING. A composition of many figures. In the middle are a man and a woman dancing in the court-yard of a village inn, while a man standing on a tub plays the bagpipe.

2. THE ALE-HOUSE PARTY. Scene in the interior of a tavern, with two peasants playing at cards. A third with a bowl in his hand is laughing at the exposed cards of one of the players. Behind, are two men also looking on; one of them is smoking, and the other holds a pipe in his hand.

JAN BOTH.

THIS distinguished landscape painter was born at Utrecht in 1610, and died in 1656. He lived for many years in Italy, from which circumstance he acquired the name of "Both of Italy." He chose the works of Claude Lorraine for his models, while his brother Andrew studied the human figure: they frequently united in the same works, and their labours harmonized so well that their pictures have not the appearance of joint productions.

His etchings, which are not numerous, are exceedingly fine. (Bartsch, vol. v. p. 199.)

1. A WOMAN RIDING ON A MULE (B. 1). A beautiful landscape with trees, and one woman riding after another. This is supposed to be a view on the road between Bologna and Florence.

2. A LANDSCAPE (B. 3). A tree occupies the centre of the composition, beyond is a man driving an ox, preceded by a peasant riding on an ass.

NICOLAAS BERCHEM.

THIS able cattle painter was born at Haerlem in 1624. He was the pupil of Jan van Goyen, and of J. B. Weenix, and always studied from nature. His execution is inimitable, his drawing beautiful, and his figures and animals

generally well grouped. He died in 1683. (Bartsch, vol. v. p. 245.)

1. Landscape, with Cattle (B. 1). Two cows are seen on the left of the composition drinking at a brook near some ruins of an ancient building; on the right is a peasant talking to a man standing near a woman who is washing her feet. Bartsch calls this etching "The Drinking Cow."

2. The Bagpiper (B. 4). A beautiful landscape, representing a woody scene, with a man on horseback in the foreground, playing the bagpipe.

This print is chiefly executed with the dry point.

3. The Man's Book and the Woman's Book (B. 29-40). Two very fine sets of etchings of goats and sheep; so called on account of the first print in one representing a man, and in the other a woman.

In page 45 of this volume there is one of those curiosities which collectors delight in securing, even at fabulous prices, namely, a sheet containing six subjects of the set of the "Woman." (B. 41-48.)

These six, viz. Nos. 45, 46, 48, 51, 54, and 56 were etched on one plate, which was afterwards divided; and so far as we are aware this is the only known impression taken from the plate before it was cut.

This impression formerly belonged to Mr. Annesley, whose collection was sold in June 1809. In page 26 of his sale catalogue, lot 105, it is described thus:—"A proof sheet containing six of the goats and sheep in the 2 last sets, etched on one plate; from which it appears that the original intention of the artist was different from what he afterwards adopted, of giving a figure of a man or woman for the titles of these sets, the square stone, which is blank on this sheet, being intended for a title, but afterwards charged with a basso-relievo, and numbered 8 of the Woman's Book of Eight. Curious and rariss., perhaps unique."

At this sale it was purchased by M. de Claussin, and subsequently by Mr. Sheepshanks, and thus it came to the Museum.

There are, besides, etchings by the following artists, and others not here mentioned:—

Aken, Jan van, b. 1614.

Backer, Jacob de, 1608-1664.
Backhuysen, Ludolf, 1631-1709.
Bega, Cornelis, 1600-1664.
Bemmel, Pieter, 1689-1723.
Bloemen, Pieter van, d. 1699.
Brouwer, Adrian, 1608-1640.
Bril, Paulus, 1556-1626.

Cabel, Adriaen van der, 1631-1695.
Camphuysen, Godefridus.
Casteels, Pieter, 1684-1749.
Chalon, Jan, 1738-1795.

Danckerts, Cornelis, 1561-1620.
Diepenbeck, Abraham van, 1607-1675.
Ducq, Johan le, 1636-1695.

Elsheimer, Adam, 1574-1620.
Everdingen, Allart van, 1621-1675.

Francisque (Millet), 1644-1680.
Fyt, Jan, 1625-1671.

Genoels, Abraham, 1640-1703.
Glauber, Jan, 1646-1726.
Glauber, Jan Gottlieb, 1656-1703.

Haeften, Nicholas van, fl. 1694.
Hoecke, Robert vanden, b. 1609.
Hondekoeter, Melchior de, 1636-1695.
Houbraken, Arnold, 1660-1719.
Hulst, Pieter van der, 1652-1708.

Jordaens, Jacobus, 1594-1678.

Laer, Pieter van, 1613-1673.
Lambart, C.
Lint, H. F. van.
Luyken, Jan, 1649-1712.

Maas, Dirk, 1656-1700.
Mander, K. van, 1620-1680.
Meer, Jan van der, 1665-1688.
Mieris, Frans van, 1635-1681.
Molenaer, Jan, fl. 1640.
Moucheron, Isaac du, 1670-1744.

Nolpe, Pieter, born 1601.
Nypoort, Justus van der, fl. 1680.

Oldeland, Hendrick, fl. 1636.
Ossenbeck, Jan van, 1627-1678.

Paneels, Willem, b. 1600.
Pynacker, Adam, 1621-1673.

Quellinus, Erasmus, 1607-1678.

Rogman, Geertruyt, fl. 1650.
Rombouts, Theodorus, 1597-1637.
Roos, Iohan Hendrick, 1631-1685.
Roos, Philipp Peter, "Rosa da Tivoli," 1655-1705.
Ruysdael, Jac., 1630-1681.
Ryckaert, David, 1615-1677.
Rysbraeck, Pieter, 1655-1729.

Sandrart, Joachim, 1606-1683.
Savery, Roeland, 1576-1639.
Schalken, Gottfried, born 1643.
Schultz, Daniel, fl. 1660.
Schurman, Anna Maria van, 1607-1678.
Stalbent, Adrian, 1580-1660.

Stoop, Dirk, fl. 1650.
Swanevelt, Herman, 1620-1690.

Thomas, Jan, 1610-1672.
Torenvliet, Jacob, 1641-1719.

Uytenbroeck, Moses van, died 1650.

Vaillant, Jan, b. 1624.
Veen, Cornelis van, fl. 1600.
Velde, Adrian van de, 1639-1672.
Verboom, Abraham, fl. 1660.

Weenix, Jan Baptista, 1621-1660.
Wouverman, Philipp, 1620-1668.
Wyk, Thomas, 1616-1686.

Zeeman, Reinier, born c. 1612.
Zilo, Adam.

And also fine proofs by the following Dutch and Flemish engravers :—

Branck, Peter van der, 1649-1697.
Bloemaert, Cornelis, 1603-1680.
Blooteling, Abraham, 1634-1676.
Clouwet, Petrus, born 1606.
Collaert, Adrian, 1520-1567.
Collaert, Jan, born 1545.
Dalen, Cornelis van, (the younger), born about 1620.
Delff, Willem Jacobsz, 1580-1638.
Folkema, Jacob, 1692-1767.
Galle, Cornelis, (the elder), born about 1580.
Galle, Cornelis, (the younger), born about 1600.
Houbraken, Jacob, 1698-1780.
Jode, Arnold de, born about 1636.
Jode, Peter de, (the elder), 1570-1634.
Jode, Peter de, (the younger), 1606-1659.
Kock, Jeronimus, 1510-1570.
Matham, Theodorus, 1598-1660.
Meyssens, Joannes, 1612-1666.
Pontius, Paul, born 1596.
Schuppen, Pieter van, 1628-1702.
Tanjé, Pieter, 1706-1761.
Vosterman, Lucas, (the elder), 1580-1640, and others.

DUTCH AND FLEMISH DRAWINGS.

THE drawings of these two Schools are placed together. The collection is very extensive, including fine specimens of almost every great master. It is contained in thirty solander cases, and in some small volumes.

HANS MEMLING OR HEMMELINCK.

THIS eminent painter was born, it is stated, at Constantz, in 1439, and he is supposed to have been instructed by Roger van der Weyden, but very little is known of his life ; it seems that he travelled a great deal in Italy and Spain, and was called "Juan Flamenco." He died on the 10th of December, 1495.

The following fine drawing is by him :—

A rich composition of the Crucifixion, the Cross not indicated. The Magdalen, and a group of the Virgin, fainting, supported by St. John and a woman. In front is a horseman, beautifully drawn.

PETER PAUL RUBENS.

THIS singularly accomplished man, the greatest painter of the Flemish school, was born at Cologne, June 29, 1577. From infancy he manifested great talents, which were cultivated by his parents with care, in every branch of classical and polite literature. After studying under some of the most eminent of the Flemish artists, he travelled to Italy to cultivate the art from the works of the best masters. He was honoured

with the friendship of the Duke of Mantua, Vincenzo Gonzaga, who sent him on an embassy to Madrid; and while duly performing the duties required of him, he so availed himself of his artistic talents as to acquire the admiration and esteem of the King Philip III. of Spain.

In 1620, when his talents had procured him great renown, he was engaged by Maria de Medici to adorn the gallery of the Luxembourg Palace.

On his return to Antwerp he was again despatched by the Infanta Isabella on a political mission to the Spanish Court, in 1628. He acquitted himself so well as to satisfy all parties; and while his talents as a diplomatist met with the success they merited, those of the painter were not neglected; for the king (Philip IV.), as a mark of his favour, commissioned Rubens to paint four pictures for the Church of the Carmelites' Convent, at Loches, which he executed in his grandest style and richest colouring.

On his return to Flanders he was sent to England on another diplomatic mission. Charles I. at once honoured him with his notice; and he was employed to paint the ceiling of the Banqueting House at Whitehall, on which he depicted "The Apotheosis of James I." Charles was delighted both with the man and the artist, and bestowed upon him the honour of knighthood, as well as many munificent presents. Rubens returned soon after to Antwerp, where he continued to exercise his art, and to enrich that city with numerous monuments of his artistic genius, until his death, 30th May, 1640.

There is a fine collection of his drawings in the Museum; which, from his habit of putting his first designs on canvas in chiaro-oscuro, are very scarce.

1. The Flight into Egypt. An angel bears a torch, while another leads the ass. In black chalk, worked on with black and white oil colour.

2. A Sheet of Studies of Eleven Heads, in black chalk, and pen tinted. A very fine set, beautifully drawn.

3. A very fine study for a portion of the celebrated picture of the "Fall

of the Great Dragon," and the "Punishment of the Seven Mortal Transgressions."

This is the group representing "Gluttony"; it is done in chalks washed with India ink and touched with oil colours.

The painting is in the Munich Gallery, and is considered the masterpiece of Rubens. It is known that he made five studies for the principal groups, four of which were in Sir Thomas Lawrence's collection, and afterwards in Sir Robert Peel's; the fifth, which is the one now under consideration, was in Mr. Payne Knight's collection, bequeathed to the British Museum.

This drawing, being of large size, is placed in a separate volume.

4. There is also by Rubens a very interesting book of 39 pages, in which are beautifully drawn upwards of 200 costumes of the fourteenth, fifteenth, and sixteenth centuries. From the number of figures representing the Counts of Flanders and the Dukes of Brabant, we may suppose that Rubens must have meant them to illustrate the history of Flanders. In many instances there are names and dates given, the best are:—

Page 3. Portrait of Duke Anthony of Brabant.

Page 16. Dame Jacoba de Bavière, Comtesse d'Ollande."

Page 30. Five Figures, beautifully drawn.

Pp. 34-35. Some Turkish Costumes, very much in the manner of Gentile Bellini.

SIR ANTHONY VAN DYCK.

HAVING already given some particulars at page 95, relative to this great artist, we shall here mention a few of the drawings in this collection.

1. A Portrait of Orazio Gentileschi, the artist; half length.

It bears the marks of the tracing point. On the right above we read: "A. van Dyck fecit." Below: "D. Horatius Gentileschi, pictor celeberrimus apud"

Executed in chalks, and worked with Indian ink.

2. Studies of the Virgin, looking up at the Cross; in red and black chalk. This is a sketch for the picture which is at Mechlin, in the Church of St. Rombout.

3. A very fine Portrait of Gaspar Gevartius, half length. In black chalk.

4. Portrait of Frances Bridges, Countess of Exeter, half length. This is the original sketch for the picture, and is done with black and white chalk, on grey paper.

PAUL REMBRANDT VAN RHYN.

THE collection of drawings by this great master (see page 98) is a very good one. They are, in general, sketches slightly done, but sufficient to show his great power in the management of light, so truly wonderful in all his paintings.

They fill two solander cases.

1. A Landscape, with a river spreading over the foreground; on the left bank are palings, with a boat near them, in the distance is a windmill. In pen and sepia, heightened with white, which unfortunately has changed.

2. The Descent from the Cross. This is a most interesting study. The dead Saviour lies on the knees of the Virgin, who is fainting. On the left is Joseph of Arimathea.

At the back of this drawing, which is done in pen and red chalk, and touched with oil and water-colours, there is the following note, written by J. Richardson, jun.:—

"Rembrandt has laboured this study for the lower part of his famous Descent from the Cross, graved by Picart, and had so often changed his mind in the disposition of the chiaro-oscuro, which was his point here, that my father and I counted, I think, seventeen different pieces of paper."

The painting is now in the National Gallery.

3. Portrait of Renier Anslo. This is the original drawing from which Rembrandt etched his plate. It bears the marks of the tracing point. In red chalk, touched with white. At the bottom we read, "Rembrandt, f. 1640," and also four lines of writing.

4. A copy of Andrea Mantegna's beautiful drawing, described as "The Dominion of Vices over the Virtues."

Rembrandt saw the original at Amsterdam, when in the possession of Mr. Van der Schelling, and made a copy of it. In the Lawrence catalogue it is described as "The Misfortunes of Apelles." See Mantegna's drawings, page 47.

ADRIAN VAN OSTADE.

THE Museum possesses some of this celebrated master's best water-colour drawings, which are of very great merit and value. Most of his finished ones are tinted with great effect, but some are done with pen and washed with Indian ink, and others in red chalk.

1. INTERIOR OF A CABARET. In the foreground is a group of three men and a boy, one of them playing on the violin. In the background is another group, near a window. This is a highly finished drawing in water colours.

2. A GROUP OF PEASANTS, near a cottage door, listening to musicians. On the right are two boys playing at marbles.

A highly finished drawing in water colours.

3. "THE BOWLING GREEN," or "DE KLOSBAAN." A highly finished drawing in water colours. This was sold with Mr. Jacob de Vos's collection of drawings on the 30th of October, 1833, when it was knocked down at a large sum to De Heer Albert Brondgeest, who bought it for Baron Verstolk van Soelen. The British Museum purchased it in 1847.

This drawing has been engraved by Dunker. Ostade painted a picture of the same subject, which was formerly in the Choiseul collection, but is now in that of the Duke of Wellington.

DAVID TENIERS, THE YOUNGER.

THE drawings by this celebrated master are very scarce, and consist chiefly of studies of figures from low life; most of them are executed in black or red chalk.

1. A Sheet containing studies of eight male figures, five standing and three sitting. At the back are studies of the hilts of rapiers, and the arm and shoulders of a man holding a match-lock. Pencil.

2. A SKETCH OF A VILLAGE ON AN EMINENCE. In the foreground are stumps of trees.

Black and white chalk on grey paper.

3. TWO SKETCHES OF MONKEYS, &c.

PAUL POTTER.

THE drawings of this much-admired cattle painter are as fine as his paintings; though slight, their character and faithful representation of nature have never been surpassed. They are generally executed in black chalk and heightened with white.

1. Study of an Ox Standing, turned to the right, in black chalk. The artist's initials are on the right below.

2. A Highly Finished Drawing of a Young Bull, in black chalk.

3. A Sheet of Studies of a Dog in various Positions. Black chalk.

4. A Sheet of Studies of Pigs. Black chalk.

WILLEM VAN DE VELDE, THE YOUNGER,

THE distinguished marine painter, was born at Amsterdam in 1633, and was the pupil of Simon de Vlieger. He came to this country in 1673, at the invitation of Charles II. He died in 1707.

There is in the Museum a large collection of his drawings. Most of them are executed in black lead only; the more finished specimens are washed with Indian ink.

1. View of a Fleet, representing the engagement off Harwich between the Duke of York and the Dutch Admiral, Opdam, 2nd June, 1666. Pencil, slightly tinted with Indian ink.

2. Another Naval Engagement, representing the battle of Solebay, in 1672, between the English and Dutch fleets. In the centre in front is seen the artist's yacht.

A long drawing on five sheets of paper. Pencil, touched with Indian ink.

3. The Assembling of the Dutch Fleet in the River Y. Freely executed with the pen, and worked with Indian ink.

There is a note attached to this drawing:—"The original painting by W. van de Velde, painted in 1686, is, with some alterations, though followed out in the essentials, from this drawing. The painting may be seen at the Schreyershocks Tower at Amsterdam, and is of inestimable value."

HERMAN SWANEVELT.

THIS most exquisite painter was born at Woerden in 1620. Though a Dutchman by birth, he passed most of his life in Italy, studying under Claude Lorraine. He died at Rome in 1690. His drawings, of which there are about eighteen, are highly finished with the pen and Indian ink.

1. A LANDSCAPE; in the foreground a man and a woman with a child are seated on a bank near the foot of a tree. Beyond is a man leading an ass. Drawn with a pen in sepia, the sky washed with blue; it bears the artist's name, and the date 1649. This is a drawing of singular beauty.

2. A LANDSCAPE, in a circle, with male and female figures driving a flock of goats over a bridge. Done with pen and tinted.

3. A LANDSCAPE, with the bank of a river on the right, on which are two human figures and cattle; two mules are coming down a hill.

A very fine drawing in pen and Indian ink, inscribed with the artist's name. From the Sheepshanks collection.

ADRIAN VAN DE VELDE

WAS born at Amsterdam in 1639, and died in 1672. He studied from a very early age under the celebrated landscape painter Jan Wynants.

His drawings are generally executed with black chalk, in a very free and masterly style; some of the most finished specimens are washed with Indian ink.

1. A CALF CHEWING THE CUD; executed in black chalk.

2. CATTLE AND WATER; broadly treated with pen and sepia.

3. A STUDY OF A COW SEEN IN PROFILE; done very carefully and finished in black chalk.

LUDOLF BACKHUYSEN.

THIS eminent marine painter was born at Embden in 1631, and died in 1709. His drawings, which are scarce, are very fine, especially the finished ones.

View of Amsterdam from the River Y.[1] In the foreground to the left are a fishing boat and two small boats; in the centre a state barge, with Peter the Great and the Burgomaster seated therein and the flag flying. The buildings are most carefully drawn by Jan van Kall. On a cask in the lower right corner is "A° 1702 Ams." The drawing is seven feet in length and is framed. Purchased in 1847 at the Versholk sale.

KAREL DU JARDIN.

THIS pleasing artist was born at Amsterdam in 1640, and died at Venice in 1678; he was the pupil of Berchem. His drawings, which are very scarce, are chiefly executed in Indian ink.

1. The Painter's own Portrait. Half length, with his right hand on his hat. A very animated sketch in red chalk, with name, and date 1658.

2. A Landscape; a view with sunset, in sepia.

3. A Mountainous Landscape, with fine masses of light and shade in Indian ink.

JAN VAN HUYSUM

WAS born at Amsterdam in 1682, and died there in 1749. He was the pupil of Justus van Huysum, a painter of general subjects. As a fruit and flower painter, Jan acquired great reputation. Of his works there are 265 drawings of plants, fruits, &c., arranged in two volumes, which formed part of Sir Hans Sloane's collection. The greater part of these drawings were published in twenty-one plates by a Society of Gardeners in 1730, under the following title: "Catalogus Arborum Fruticumque tum Exoticarum tum Domesticarum, &c.,[2] or, the Gardener's Catalogue." At the end of the second volume there are several sketches of plants in Yorkshire by Mr. Knowlton, gardener to Lord Burlington, and a draught in colours of the Seneca snake-root from Dr. Pennant.

[1] This drawing came to England in three pieces, and was most successfully mounted by Mr. W. M. Scott, of this Department.

[2] See "A Catalogue of English Authors who have written on Husbandry, Gardening, Botany, &c." by R. Weston, 1773. p. 56.

The following is a complete List of the Dutch and Flemish Masters represented by original Drawings in the British Museum.

AELST, P. van, 17th cent.
Aken, J. van, b. 1556.
Almeloveen, Jan, b. 1614.
Antonissen, H. J., 1737-1794.
Artois, J. d', 1613-1665.
Asselyn, J., 1610-1660.
Assen, J. W. van, b. 1490.
Avercamp, H. van, 16th cent.
Avont, P. van der, b. 1619.

Backer, J. de, 1530-1560.
Backhuysen, L., 1631-1709.
Balen, H. van, 1560-1632.
Barbiers, Peter, 1717-1780.
Bargas, A. F., b. 1690.
Battem, G. van, b. 1705.
Bega, C., 1600-1664.
Begeyn, A., 1650-1710.
Bemmel, W. van, 1630-1709.
Berchem, N., 1624-1683.
Beerestraten, Jan, d. 1687.
Bergen, D. van, b. 1645.
Beyer, J. de, b. 1705.
Bisschop, J. de, 1646-1686.
Blecker, J. G., b. 1600.
Blocklandt, A. van (Montfort), 1532-1583.
Bloemaert, A., 1564-1647.
Bloemen, P. van, d. 1699.
Blooteling, A., 1634-1676.
Bol, F., 1611-1681.
Bol, H., 1534-1583.
Bolten, A. van Swoll.
Borsum, A. van, fl. 1666.
Bos, J., 1450-1500.
Both, A., 1612-1656.
Both, J., 1610-1650.
Bout, P., b. 1660.
Bramer, L., b. 1596.
Brauwer, A., 1608-1640.
Bray, J., 1604-1664.
Bray, S. van, 1579-1664.
Breenbergh, B., 1620-1660.
Breughel, J., 1565-1642.
Breughel, P. (the Elder), 1510-1570.
Breughel, P. (the Younger), 1569-1625.
Bril, M., 1550-1584.
Bril, P., 1556-1626.
Broeck, C. van der, 1530-1601.
Bronckorst, J. G. van, b. 1603.
Buys, Cornelius.

Cabel, A. van der, 1631-1695.
Calvart, D., 1555-1619.
Campen, J. van, d. 1638.
Cats, Jakob.
Cleef, H. van, 1510-1589.
Cock, J., 1510-1570.
Cock, M., c. 1500 to c. 1554.

Coeck, P. van, 1500-1550.
Colonia, H. A., d. 1701.
Coogen, L. van der, 1610-1681.
Coops, Peter.
Cornelis, 1562-1638.
Coxcie, M. van, 1497-1592.
Crabeth, F., 1500-1548.
Crayer, G. de, 1582-1669.
Cuyp, A., 1606-1667.

Daele, J. van den, fl. 1560.
Diepenbeek, A. van, 1607-1675.
Diest, A. van, 1655-1704.
Does, J. van der, 1623-1673.
Doomer, J., b. 1647.
Drielst, E. van, 1746-1818.
Dubbels, H.
Ducq, J. le.
Duquesnoy, *see* Quesnoy.
Dusart, C., 1665-1704.
Dyck, A. van, 1559-1641.

Eeckout, G. van den, 1621-1674.
Elligeranton.
Engelbrechtsen, C., 1468-1533.
Esselens, Jakob.
Everdingen, A. van, 1621-1675.

Floris, F., 1520-1590.
Fyt, J., 1625-1671.

Genoels, A., 1640-1703.
Goltzius, H., 1558-1617.
Goyen, J. van, 1596-1656.
Graat, B., 1628-1709.
Grandjean, Jan, fl. 1777.
Greemaer, Jakob.
Groningen, J. van.

Haan, A. de, d. c. 1750.
Hackaert, J., 1540-1635.
Haerlem, G. van.
Hagen, Christopher.
Hagen, J. van der, 1635-1679.
Hals, F., 1584-1666.
Hals, Jan.
Hameel, Alart du.
Hardenberg, C. van.
Heemskerck, M., 1498-1574.
Heer, G. de.
Hemming, Christian.
Hermann, Jan.
Heusch, W. de, b. 1638.
Heyde, J. van der, fl. 1680.
Himpel, A. J.
Hobbema, M., 1611-1699.
Hoeck, R. van, b. 1609.
Hondekoeter, M., 1636-1695.
Houdius, H., 1580-1640.
Honthorst, G., 1592-1660.
Horst, N. van der, fl. 1646.
Houbraken, A., 1660-1719.
Huysum, J. van, 1682-1749.

Janssens, C., 1590-1665.
Jardin, K. du, 1640-1678.
Jong, J. M. de.
Jordaens, J., 1594-1678.

Kabel, A. van der, 1631-1695.
Kessel, J. van, b. 1684.
Kierings, J., 1590-1646.
Klutz, Valentine.
Kobell, H., 1751-1782.
Koning, P. van, 1619-1689.
Koogen, L. van der, *see* Cooghen.
Kouwenhoven, J., 1777-1825.
Kuyp, *see* Cuyp.

Laar, P. van, 1613-1675.
Lairesse, G. de, 1640-1711.
Lamberts, Gerrit.
Langendyk, D., 1748-1805.
Lastman, P., b. 1562.
Lèxmond, J. van, 1769-1838.
Leinder, P. van, 1727-1797.
Leyden, L. van, 1494-1533.
Liender, Jakob van.
Lingelbach, J., 1625-1687.

Lint, H. F. van, fl. 1650.
Livens, J., 1607-1633.
Londerseel, A. van, b. 1550.
Luiken, J., 1649-1712.

Maas, D., 1656-1715.
Mabuse, J. van, 1499-1562.
Mander, C. van, 1548-1606.
Marne, J. L. van, 1744-1829.
Matham, J., 1571-1631.
Meer, J. van der (the Younger), 1627-1691.
Memling, H., 1439-1495.
Metzu, G., 1615-1665.
Meulen, A. F. van der, 1634-1690.
Meyeringh, A., 1645-1714.
Mieris, F. G. van, 1635-1681.
Miel, J., 1599-1664.
Molenaer, J.
Molyn, P. (the Elder), b. 1600.
Momper, J., fl. 1580.
Moucheron, F. du, 1633-1686.
Moucheron, I. du, 1670-1744.
Moyaert, C. L., c. 1600.
Mytens, D., 1636-1688.

Naiwyncx, H., fl. 1630.
Neer, A. van der, 1619-1683.
Netscher, G., 1639-1684.
Neyts, G., fl. 1680.
Nieulandt, W. van, 1584-1635.
Nikkelen, J. van, 1649-1716.

Ommerganck, B., 1775-1826.
Oort, Adam van, 1557-1641.
Orley, B. van, 1470-1540.
Ostade, A. van, 1610-1685.
Ostade, J., 1617-1654.
Overbeeck, L., 1752-1815.
Overlaet, A.

Parcelles, J., 1597-1641.
Passe, C. de, b. 1540.
Poelenburg, C., 1586-1666.
Porbus, F. (the Elder), 1540-1582.
Potter, P., 1625-1654.
Pynaker, A., 1621-1673.

Quellinus, E., 1607-1678.
Quesnoy, F. du, 1594-1646.

Rademaker, A., 1675-1735.
Rembrandt, 1608-1669.
Renesse, C. A., fl. 1650.
Rogman, R., 1597-1686.
Romeyn, W. van.
Roos, J. van, 1686-1747.
Roos, J. M., 1659-1731.
Roos, P. (*da Tivoli*), 1655-1705.
Roos, T., 1638-1698.
Rossum, G. V.
Rotenhamer, J., 1564-1623.
Rubens, P. P., 1577-1640.
Rutgers, the Elder.
Ruysdael, J., 1630-1681.
Ruysdael, S., 1613-1670.
Rysbrack, M., 1694-1770.

Sadeler, E., 1570-1629.
Saenredam, P., 1597-1666.
Saftleven, C., 1612-1682.
Sallaert, A., 1576-1632.
Sallaert, Herman.
Savery, R., 1576-1639.
Schellinks, W., 1632-1678.
Schoonjans, A., 1650-1726.
Schotel, J. C., 1787-1838.
Schouman, A., 1710-1792.
Schüt, C., 1597-1655.
Schwartz, H., b. 1480.
Seghers, G., 1589-1651.
Slingelandt, P. van, 1640-1691.
Snyders, F., 1579-1657.
pranger, B., 1546-1628.
Stalbent, A. van, 1580-1660.
Steen, J., 1636-1679.
Steevensz, P., fl. 1540.
Stolker, J., 1724-1785.

Stork, A., b. 1650.
Strada, J., 1536-1604.
Stry, J. van, 1753-1830.
Sustris, F., b. 1525.
Swanevelt, H., 1620-1690.
Swart, Jan.

Teniers, D., 1610-1690.
Terburg, G., 1608-1681.
Terwesten, A., 1649-1711.
Thulden, T. van, 1607-1686.
Tol, D. van, 18th century.
Toorenburgh, G., 1737-1785.
Troost, C., 1697-1750.
Troostwyk, W. J., b. 1782.

Uden, L. van, 1596-1660.
Ulft, J. van der, 1627-1679.
Uytenbroeck, M. van, d. 1650.

Vadder, L. van, 1560-1623.
Van Dyck, *see* Dyck.
Velde, A. van de, 1639-1672.
Velde, E. van de, 1597 to c. 1653.
Velde, Jakob van de.
Velde, Jan van de, 1598-1677.
Velde, W. van de (the Younger), 1633-1707.
Venius, O., 1556-1634.
Venne, A. van der, 1589-1662.
Verbeeck, P. C., b. 1582.
Verboom, A., fl. 1660.
Verelst, P., b. 1614.
Vermeijen, Jan, 1500-1559.
Verschuring, H., 1627-1690.
Versteig, M., 1758-1843.
Verveer, A. H., b. 1646.
Vinckeboons, D., 1578-1629.
Vinne, Adrian van der.
Vinne, J. van der, 1663-1721.
Vinne, V. van der, 1629-1702.
Visscher, C., 1610-1660.
Visser, Adrian de.
Vitringa, W., b. c. 1657.
Vlieger, S. de, b. 1612.
Vliet, J. G. van, b. 1610.
Vorsterman, L. (the Elder), 1578-1623.
Vos, M. de, 1531-1603.
Vreis, A. de, b. 1560.
Vroom, H. C., 1566-1640.

Wael, C. van, 1594-1662.
Waldorp, J. G.
Wandelaar, J., 1690-1759.
Waterloo, A., 1618-1662.
Weenix, J. B., 1621-1660.
Weerdt, A. de, d. 1590.
Weide, R. van der.
Wilkens, T.
Wierix, H., b. 1552.
Willaerts, A., 1577-1626.
Wissing, W., 1656-1687.
Wit, J., b. 1695.
Wouverman, P., 1620-1668.
Wyk, J., 1640-1702.
Wyk, Thomas, 1616-1686.
Wynants, J., fl. 1775.

Xavery, J., b. 1736.

Zeeman, R., b. 1612.



THE FRENCH SCHOOL.



THE FRENCH SCHOOL.

THE history of engraving in France[1] presents few features of interest. With the exception of some playing-cards there is little to show that wood-engraving was much practised before the middle of the fifteenth century. A characteristic of the engraving of the latter end of the fifteenth and beginning of the sixteenth centuries is to be seen in the illustrations of the well-known "Book of Hours." These are often executed in a peculiar manner, the background being dotted or *criblé*. According to some authorities, the inventor of the process known as "*la manière criblée*" was Bernard Milnet. From what can now be learned, it would seem that the plate was first covered with a quantity of small white dots on an uneven background, and then the outline of the design traced with the graver, in heavy, thick strokes. The process, whatever its merits, was never in vogue. Of the style, the British Museum possesses several specimens. Amongst the earliest wood-engravers was Solomon Bernard, from whose hand the Museum has a fine set of Bible illustrations. He was an excellent workman, as these illustrations prove, and was the first to encourage the art in his country

[1] See "Histoire de la Gravure en France," par Georges Duplessis. Paris, 1861, 8vo.

JEAN DUVET.

THIS engraver was born at Langres, in 1485; he was called "The Master of the Unicorn," on account of his representation of an unicorn in many of his plates. His engravings, which have a rude and Gothic appearance, appear to be earlier than they really are.

He died about 1560.

The collection in the Museum, which is a good one, is arranged in two volumes according to Dumesnil ("Le Peintre-Graveur français," vol. v. p. 1).

1. THE ANNUNCIATION (D. 5). The Virgin is represented, turned to the right, kneeling on a priedieu, beyond which are two angels; on the left is the archangel Gabriel, surrounded by angels. God the Father and the Holy Ghost are above. On the right is a pillar bearing the date 1520. In the middle below is a tablet inscribed "Joannes Duvet."

2. THE MARTYRDOM OF ST. SEBASTIAN (D. 23). The saint is bound to a pillar, and pierced by arrows. On the right is another pillar, decorated with sculptures, and below, between the martyr's feet, is a tablet with the initials I. D.

A very fine specimen of the master's handling of the graver.

3. POISON ET CONTRE-POISON (D. 61). This beautiful plate is now placed with the engraving by Leonardo da Vinci, Mr. Carpenter, the late keeper of this department, having been of opinion that it is the work of that artist (see page 23).

JACQUES CALLOT.

THE great artist, was born at Nancy in 1593, and died there in 1635. He showed considerable talent whilst he was very young, and when only twelve years old he went to Florence with a party of Gipsies, against his father's inclination. He returned to Paris in 1628, by command of Louis XIII., who ordered him to engrave the siege of La Rochelle, which may be looked upon as one of his most important works.

His etchings, some of which are very small, are exceedingly numerous; the figures in all being beautifully and spiritedly

drawn. They are arranged in six volumes, according to Meaume's Catalogue.[1] Some of the larger plates are in a separate portfolio.

1. The Temptation of St. Anthony[2] (M. 138). This is a wonderful and eccentric production. Above is a fantastic demon, vomiting a number of evil spirits; towards the left is a view, and in the right-hand corner are demons drinking, one of them playing on the guitar. The entire print is full of diabolical figures.

(This being a large work is in a portfolio.)

2. The Great Fair of Florence (M. 624). This beautiful print is also called in Italian, "La Fiera dell' Imprunetta." It represents the fair which takes place on the 18th October, on the feast day of St. Luke, before the Church of l'Imprunetta, not far from Florence.

In a portfolio.

3. The Punishments (M. 665). This may be considered the *chef-d'œuvre* of the artist; it represents the punishment of various criminals at Florence, and is remarkable for the graceful arrangement of the figures and minuteness of detail.

ÉTIENNE DELAUNE,

ENGRAVER and draughtsman, was born at Orleans in 1520, and died in 1595. His works, which are generally executed with the graver, are beautifully drawn; and his ornaments, as well as jewellery, are very fine. As a rule, his prints are small. The Museum collection, although not complete, is a fine one. The prints are mounted on boards, and fill one solander case. They are arranged according to Dumesnil ("Le Peintre-Graveur français," vol. ix. p. 16).

1. A Set of Twelve Prints in Ovals, representing subjects from the Old Testament (D. 3-14).

2. The Interior of a Jeweller's Workshop (D. 267). The window of the workshop is open; and a gentleman outside is speaking to a workman seated within, who takes his cap off. On the left are a furnace and a man with bellows, &c.

(A facsimile of this print is in the "Gazette des Beaux-Arts," vol. ix. p. 37.)

[1] Meaume, E. "Recherches sur la Vie et les Ouvrages de J. Callot; suite au Peintre-Graveur français de R. Dumesnil." 2 vols. 8vo. Nancy et Paris, 1860.

[2] See Callot's drawings.

CLAUDE GÉLÉE (LORRAINE),

THE eminent artist, was born in Lorraine in 1600. As a painter he is well known, but few are aware of the existence of his etchings, which are very precious; first, on account of their rarity, and secondly, because they exhibit those qualities for which his paintings were distinguished, namely, the aërial perspective and a wonderful management of light and shade.

Claude died at Rome in 1682. His works are in one volume, arranged according to Dumesnil ("Le Peintre-Graveur français," vol. i. p. 3).

1. Le Bouvier (The Cow-Herd) (D. 8). A charming landscape, with sunset. A river winding through fields and mountains. In the background, towards the left, are some ancient ruins; and in the foreground to the right is the cowherd seated under an old tree, sounding his horn, and watching his cattle.

2. Sunset (A Sea-port) (D. 15). On the shore, in the middle of the foreground, are two men arranging some planks, upon which are the initials CL. I. On the left some ruins, and further on ships at anchor. On the right a barge surrounded by boats.

A very fine etching.

3. View of Campo Vaccino (D. 23). This view is taken from the Capitol, formerly the Forum Romanum. On the right are seen the Arch of Septimius Severus, and the remains of the Temples of Antoninus and Faustina, and those of the Temple of Peace. In the background the Coliseum and the Arch of Titus.

There are various states of this etching.

CLAUDE MELLAN.

THIS engraver was born at Abbeville, in France, in 1598, and studied, when young, under Simon Vouet. His outline is very pure; but what chiefly distinguishes his works is the system adopted by him of rendering his subjects by single parallel lines: very few of his engravings have cross strokes, and it is certainly astonishing that he should have been able to give so much force and harmony to his plates by so simple a method. He died in Paris, September 9, 1688.

The Museum collection of his works is a fine one. It consists of six volumes, arranged according to Montaiglon's Catalogue.[1]

1. The Sudarium of St. Veronica (M. 25), with the face of Jesus Christ. This is executed entirely by a single spiral line, which begins at the extremity of the nose, and is continued, without quitting the plate, over the whole face and background.

2. St. Peter Nolasque (M. 90). The Saint is borne by two angels. This is one of the most esteemed and rarest prints of Mellan.

3. A Set of Portraits (M. 165-258); amongst them one of Urban VIII. (No. 238), which is a very fine specimen.

ABRAHAM BOSSE

WAS a designer and engraver; born at Tours in 1611, he died there in 1678. His plates, which are chiefly from his own compositions, are very spirited, and drawn in a bold and masterly style. They are very useful to artists for the costumes of that time. Arranged according to M. Duplessis's Catalogue.[2]

The Print Room possesses a fine set of his works, all mounted; some of the best are amongst those published under the title, "De la manière de graver à l'Eau-forte et au Burin, &c."

ROBERT NANTEUIL.

THIS celebrated artist was born at Rheims in 1623. He was the favourite pupil of Nicolas Regnesson. His great talent for portraiture recommended him to the notice of Louis XIV., who pensioned him. Nanteuil engraved the portraits of almost all the leading men of his time. His plates, according to Dumesnil ("Le Peintre-Graveur français," vol. iv. p. 35), amount to 234. He died in Paris, December 13, 1678.

[1] "Catalogue raisonné de l'œuvre de C. M., par Anatole de Montaiglon," 4to. Abbeville, 1856.

[2] "Catalogue de l'œuvre de Abraham Bosse, par Georges Duplessis," Paris, 1859, 8vo.

Impressions of almost all his best portraits are in the Museum collection.

1. Pomponne de Bellièvre (D. 37). Turned to the right in an oval, with arms and inscriptions below.

2. François de la Mothe-le-Vayer (D. 143.) Turned to the left, in an oval. With inscriptions below.

3. Henri de la Tour d'Auvergne, Vicomte de Turenne (D. 232). Turned to the left, in armour. In oval frame, with inscription below.

Of this very fine portrait, the first state, which is extremely rare, is in the Department.

ANTOINE DE MARCENAY DE GHUY,

PAINTER and etcher, was born in 1724, at Arnay-le-Duc, and died in Paris in 1811. When young he carefully studied the paintings of the old masters, but his inclination led him to imitate the style of Rembrandt, in which he fairly succeeded ; his etchings and dry-points after Tintoretto, Poussin, Van Dyck, Greuze, &c., are much appreciated by connoisseurs.

In the Print Room there is a volume containing a complete set of his etchings purchased in 1840; they amount, including proofs, to 158.

There are, besides, specimens by the following French engravers :

Audran, Gérard, 1640-1703.
Balechou, Jean Jacques, 1715-1764.
Beauvarlet, Jacques Firmin, 1731-1797.
Boilly, Alphonse, 1827-1837.
Chasteau, Guillaume, 1633-1683.
Chauveau, François, c. 1618-1676.
Chereau, Jacques, the Younger, 1694-1776.
Cochin, Charles Nicolas, the Younger, 1715-1788.
Cochin, Nicolas, 1619-1695.
Daret, Pierre, 1610 to c. 1684.
Edelinck, Gérard, 1640-1707.
Fiquet, Etienne, 1731-1794.
Huret, Grégoire, 1610-1670.

L'Armessin, Nicolas de, the Elder, 1640-1684.
Lenfant, Jean, 1615-1674.
Leu, Thomas de, born about 1570.
Massard, J. B. Raphaël, 1775-1849.
Masson, Antoine, 1636-1700.
Perelle, Gabriel, died about 1675.
Poilly, François de, 1622-1693.
Poilly, Nicolas de, 1626-1696.
Roullet, Jean-Louis, 1645-1699.
Stella, Claudine Bouzonnet, 1636-1697.
Vallat, Philip Joseph, 1796-1840, and others.

And many anonymous masters of the School of Fontainebleau (Bartsch, xvi. p. 299).

MODERN ETCHINGS.

THE art of etching, for a long time lost or neglected, has been vigorously revived during recent years. It has been found to be specially fitted to the genius of French art; and the modern French etchers form an important body, whose works are deserving of the highest consideration. As compared with earlier works, modern etchings exhibit more striving after sudden and distinct effects, and a corresponding poverty in delicate gradation of tone. In an etching by Claude or by Rembrandt, the light is distributed over the scene represented as softly and tenderly as in a painting. There is no subtle intermixture of light and shade which those artists have not imitated; and we must acknowledge that by the side of their etchings the modern work is still crude and coarse in its effects. The etchers of the present day are, however, still learning their art. They deserve the thanks due to those who are endeavouring to recover a lost taste; and as the art progresses the sharp and sudden effects which are now esteemed will give way to the more refined mysteries of pictorial representation.

JEAN-JACQUES DE BOISSIEU.

THIS admirable etcher and painter was born at Lyons in 1736. He painted very much in the style of the Dutch masters; and his etchings, which are spirited and masterly, are considered more pleasing than his paintings. He died in 1810. In the Print Room there is a nearly complete set of his plates, arranged in three volumes, according to Regnault-Delalande's Catalogue.[1]

1. St. Jerome (R. 1). The saint is sitting under a tree and writing.

2. View of the Bridge and the Château of St. Colombe in Dauphiné (R. 39).

In volume iii. there is a series of studies of heads, and also portraits.

JEAN-BAPTISTE HUET

WAS born at Paris in 1745, and was the pupil of Renou. His pictures, which are of great merit, have been etched by him in a masterly and firm style. He died in 1811.

His works form several series, and are in a volume by themselves.

The subjects are of great diversity, including religious representations, landscapes with figures and animals, &c.

CHARLES MÉRYON.

THIS distinguished etcher was born in Paris on 23rd November, 1821. His father was an Englishman. In 1837 he entered the Naval School at Brest, and took to the study of mathematics. Eugène Bléry taught him to etch, and his first studies were from the most celebrated Dutch masters. His best works are those representing views of places

[1] "Catalogue raisonné des Estampes du cabinet de M. le Comte Rigal, par F. L. Regnault-Delalande, Peintre-Graveur." Paris, 1817, 8vo.

in Old Paris, now no longer in existence. He died, February 14, 1868, in a state of insanity at Charenton, where he etched some plates during his illness.

In the Print Room there is an excellent collection of Méryon's etchings, which are now very difficult to obtain. They fill two volumes, and are arranged according to M. Philippe Burty's list, published in the Gazette des Beaux-Arts, vols. xiv. and xv.

1. Le Stryge (B. 35). On the angle of one of the towers of Notre Dame is seen a horned and winged demon contemplating Paris, his head resting on his hands. He is looking down on the Seine and the Pavilions of the Tuileries.

2. Tourelle, rue de la Tisseranderie (B. 41). An interesting example of the architecture of angle turrets in the Middle Ages. The perspective is very fine, and the working of the shadows clearly shown.

This tower was demolished in 1851.

3. L'Abside de Notre Dame de Paris (B. 50). This is a view of the celebrated cathedral, the architecture of which is wonderfully represented. It is considered the best performance of the artist.

JULES JACQUEMART.

THIS artist is one of the most successful etchers of the day in the reproduction of jewellery, vases, and ornaments.

There is in the Department a very fine set of his works selected by himself in 1870; it consists chiefly of the plates, in various states, for his father's celebrated work, "Histoire de la Porcelaine," his *chef-d'œuvre* the "Trépied ciselé par Gouthière," in the Marquis of Hertford's collection (see Gazette des Beaux-Arts, vol. xx. p. 132), and various other plates.

MAXIME LALANNE.

THE etchings of this able living artist are generally distinguished by neat and graceful touch. The Museum has specimens of almost all his works, carefully selected by himself in 1871.

1. Démolition pour le Percement de la rue des Écoles. A very fine etching, showing how very closely M. Lalanne has represented the various objects and their shadows, by means of lines.

2. Chez Victor Hugo. A set of twelve small etchings, most delicately drawn.

3. Defence of Paris. An interesting set of twelve etchings, from his own drawings whilst serving as a private in the National Guard, during the last Franco-German war.

M. Lalanne is the author of "Traité de la Gravure à l'eau-forte," Paris, 1866.

There are also fine specimens of the following artists :—

Louis Hector Allemand.
François Bonvin.
Charles François Daubigny.
Ferdinand V. E. Delacroix.
Léopold Flameng.
Charles Jacque.
Théodore Gudin.
Alphonse Legros.
Louis Marvy.
Jean L. E. Meissonier.
Jules Michelin.
F. de Saint Étienne.
Paul Adolphe Rajon.
Felix Bracquemond.
Charles Aubry.
Alex. Gab. Decamps.
F. Faber.
Jean-Léon Gérome.
Jean D. A. Ingres.
Eugène Lamy.
A. P. Martial.
Jean François Millet.
Georges Pilotell.
Pierre-Paul Prud'hon,
and others.



FRENCH DRAWINGS.

THE collection of drawings belonging to this school is not so large as those of the preceding ones, but they are all good specimens of the masters, and almost every leading artist is well represented.

CLAUDE GÉLÉE ("*LORRAINE*").

THERE is a very fine collection of drawings by this great master (upwards of 280), 273 of which came with the Payne-Knight bequest.

They are mostly sketches done with the pen and washed with brown; a few are on blue paper, and heightened with white. They are mounted, and fill seven solander cases.

PIERRE DU MONSTIER.

VERY little is known of this artist,[1] who flourished about the year 1625. The Print Room possesses some very fine studies of heads, in chalks, by his hand; amongst which the following are remarkable:

1. HEAD OF A MIDDLE-AGED MAN, with a pointed beard and long flowing hair. In black chalk.

2. HEAD OF AN OLD MAN, seen full face. In black and red chalk.

3. HEAD OF AN OLD LADY, wearing a black cap. In black and red chalk.

[1] See "La Renaissance des Arts à la cour de France: études sur le Seizième Siècle, par le Cte. de Laborde," Paris, 1850, 8vo., vol. i. p. 232.

NICOLAS POUSSIN,

THE celebrated painter, was born at Andelys, in Normandy, in 1594. In the year 1624 he visited Rome, and there became the favourite of Cardinal Barberini, who engaged him to execute his two famous pictures, "The Death of Germanicus," and "The Taking of Jerusalem by Titus."

He died at Rome on the 19th of November, 1665.

His drawings, like his paintings, partake much of that cold tone which has been imputed to him by several writers. Amongst the fourteen drawings by him, the following are the best :

1. A Fine Landscape, with Mars, Venus, and Cupid.
2. A Very Fine Drawing, representing Venus and Adonis.
3. A View in Tivoli.

JACQUES CALLOT.

THE drawings by this distinguished engraver have the same merit as his etchings. Some of the most finished specimens are executed with pen alone, and others in bistre. In our national collection there are thirty-eight drawings, all very good.

1. An Equestrian Portrait of Prince Louis of Lorraine, with a battle raging in the background. Bistre.
2. Several Drawings, representing battle-fields, &c.
3. A Drawing for the famous engraving, "The Temptation of St. Anthony."

RAYMOND DE LA FAGE

WAS born at Lisle in 1656, and died in 1690. He possessed great facility for drawing, and his execution, although sketchy, is very pleasing. It is said that Carlo Maratti, with whom he was very intimate, greatly admired his works. There are several sketches by him in the Department.

1. The Almighty Appearing to Moses. In pen, and washed with Indian ink.

2. Job Tormented. Pen and sepia.

3. An Allegory of Mercury inciting Love to a desire for Fame. In pen and Indian ink.

JEAN-ANTOINE WATTEAU.

THIS artist was born at Valenciennes, October 10, 1684. He began first by painting scenes for some of the Paris theatres, but soon gave up that employment, and went to study under Claude Gillot, whom he very soon surpassed. His drawings, of which several are in the Museum, are much sought after by collectors, and therefore not to be obtained easily. The figures are designed with great taste and spirit. He died, July 18, 1721.

1. Studies of Two Women. The upper one is shown only to the waist; she is looking down on the other, who turns her head on one side and holds up her apron with both hands. Red chalk.

2. Studies of Three Female Figures. The one on the right holds some drapery about her loins, and other drapery floats upwards from her shoulders. On the left is a bacchanal. The artist's name is on the left. Red chalk.

3. Sketches of Two Females, seated; the one on the left is in profile, and holds a pan in her left hand; the other on the right turns to the left, with both hands raised to her bosom. Red and black chalk.

4. A Drawing in red chalk, representing Bernard Baron, the engraver, sitting at his table engraving.

FRANÇOIS BOUCHER.

THIS eminent painter was born at Paris, September 29, 1703, and died May 30, 1770. Watelet says, respecting his talents: "Never was there an artist that so much misused a brilliant disposition, an extreme facility; never was there a painter who so openly set at naught the truly beautiful, such as it appears in selected nature, such as it was felt and expressed by the sculptors of Greece and by Raffaello; never did any one excite a more general depravity."

1. A Female Peasant carrying a baby on her back, and a basket on her left arm; in front of her stands a child clinging to her dress. In red chalk.

2. A fine Study of a Nude Recumbent Female Figure, seen from behind. Red chalk, touched with white, on dark paper.

3. Figure of a Cupid turned to the left. A beautiful drawing in black chalk.

JEAN-BAPTISTE GREUZE.

THIS painter was born at Tournus (Burgundy) in 1726; he was the pupil of Grandon, and studied for some time at Rome. His favourite subjects were illustrations of the affections, or domestic duties, besides heads of girls. He died exceedingly poor, March 21, 1805.

1. A Study of the Head of a Girl; life size, in red chalk.

2. Retour de Nourrice. A very fine drawing; in pen, shaded with bistre and Indian ink.



The following is a complete list of the French Masters represented by original Drawings in the British Museum.

BELLANGE, Jacques, fl. 1610.
Boissieu, J. J., 1736-1810.
Boivin, René, b. 1530.
Boucher, François, 1703-1770.
Bourdon, Sebastien, 1616-1671.
Bourguignon, *see* Gravelot.
Brun, C. Le, 1619-1690.

Callot, Jacques, 1593-1635.
Champagne, J. B. de, 1645-1688.
Champagne, Philippe de, 1602-1674.
Chauveau, François, 1613-1676.
Chéron, E. S., 1648-1711.
Chéron, Louis, 1660-1723.
Choffard, P. P., 1730-1809.
Clerc, Seb. le, 1637-1714.
Clouet, François, "Janet," fl. 1560.
Corneille, M. (the Younger), 1751-1801.
Corneille, J. B., 1646-1695.
Courtois, G. (or Cortesi), "le Bourguignon," 1628-1679.
Cousin, Jean, 1501-1590.
Coypel, Antoine, 1661-1722.

Delaune, E., 1520-1595.
Denon, 1747-1825.
Desprets.
Du Monstier, Pierre, fl. 1625.
Dupré, D., 1812.

Fage, R. de la, 1656-1690.
Falconet, P., 1766.
Flamen, Albert, 1650.
Freminet, Martin, 1567-1619.

Gélée, Claude, "Lorraine," 1600-1682.
Gillot, Claude, 1673-1722.
Gravelot, H. F., 1699-1773.
Greuze, J. B., 1726-1805.
Gribelin, Simon.
Guillerot.

Hire, L. de la, 1606-1656.
Huet, J. B., 1745-1811.

Janet, *see* Clouet.

Lagrenée, L. J. F., 1724-1805.
Lancret, Nicolas, 1690-1743.
Lavater, J. G., 1741-1801.

Mercier, P., 1689-1760.
Mignard, N., 1605 or 1608-1668.
Millet, J. F., "Francisque," 1644-1680.

Moine, F. le, 1688-1737.

Nain, A. le, 17th century.
Nain, Louis le, 17th century.
Nanteuil, R., 1623-1678.
Natoire, Ch. F., 1700-1777.

Oudry, J. B., 1686-1755.

Parrocel, Ch., 1688-1752.
Patel, Pierre, 1656-1703.
Pater, J. B., 1695-1736.
Perelle, Adam, 1638-1695.
Poussin, Gaspard, 1613-1675.
Poussin, N., 1594-1665.

Robert, H., 1733-1808.
Rodiers, F.
Rue, F. de la.

Subleyras, P., 1699-1749.
Sueur, Eust. le, 1617-1655.

Troy, F. de, 1645-1730.

Vanloo, Carlo, 1705-1765.
Verdier, F., 1651-1730.
Vernet, Charles, 1714-1789.
Vernet, C. Joseph, 1714-1789.
Vivier, Ignace de, 1758-1832.
Vouet, Simon, 1582 or 1590-1649.

Watteau, J. Antoine, 1684-1721.
Wille, P. A., 1748-1815.

THE SPANISH SCHOOL.

THE SPANISH SCHOOL.

ENGRAVINGS.

WHILST in Italy and Germany the art of engraving was making wonderful progress, and astonishing the world with its productions, in Spain it was hardly practised, and still less encouraged. Ribera, called "*lo Spagnoletto*" (whose nationality has been and always will be disputed, for the Italians claim him as a master of the Neapolitan school, and the Spaniards as their great artist), executed numerous etchings of great merit; but after him no remarkable name appears in the list of engravers till we come to the early part of the seventeenth century, when only second-rate line engravers appeared, for example, Salvador Carmona, Manuel Esquivel, &c.

JOSÉ DE RIBERA.

HE was born at Xativa, in Spain, January 12, 1588; and when only sixteen went to Italy. He settled at Naples, where he placed himself under Michel' Angelo da Caravaggio. After passing the greater part of his life in that city he died there in 1656.

Ribera's etchings are about twenty in number, executed in a bold and free style. There is a fine set of them in the Print Room (Bartsch, xx. p. 77).

1. Saint Jerome (B. 4). The Saint is seated, looking upwards to the right, listening to the trumpet of the Last Judgment, which is blown by an angel in the clouds. On the left is the lion.

2. St. Jerome (B. 5). The same subject. On the right above are two hands holding the trumpet.

3. The Martyrdom of Saint Bartholomew (B. 6). The Saint is bound to a tree, and an executioner, who holds a knife in his mouth, is flaying him. Below is a dedication to Prince Philibert, in Spanish. This is the *chef-d'œuvre* of Ribera.

FRANCISCO GOYA Y LUCIENTES.

THIS distinguished artist was born at Fuente-de-Todas, in Arragon, in 1746. He studied the works of the great masters at Rome; and on his return to Madrid was elected a member of the Academy of San Fernando. He died at Bordeaux in 1828. A great many plates were etched by him, chiefly from his own designs, but several from portraits by Velasquez.

Mr. Hamerton ("Etching and Etchers," p. 124), in his chapter on this artist, says: "Goya had imagination, but of a frightful sort, like the imagination of a man suffering from delirium tremens; yet this imaginative familiarity with evil spirits does not seem to have affected the happiness of his existence, a happiness, such as it was, based on the substantial realities of the most robust health and complete professional success, with the satisfaction of all the appetites of an energetic animal nature. His etchings are the expression of his violent and ebullient personality; they are full of passion, but it is observable that there is no trace of any delicate or tender sentiment, or rather that what in other men would have been a sentiment of this kind, as for instance, pity for the sufferings of the afflicted, takes, in Goya, the form of protest and antagonism, and becomes a furious cry of hatred against the oppressor."

Goya's etchings and aquatints are very scarce. The Museum collection is exceedingly fine; it is arranged in two volumes following the order of a list given in the "Gazette des Beaux-Arts," vols. xxii., xxiv., and xxv., by M. Paul Lefort.

1. A Book entitled "Los Disastros de la Guerra" (The Disasters of War), a collection of 80 plates, &c. "Coleccion de ochenta laminas y grabados al aguafuerte, por Don F. G." Oblong 4to. Madrid, 1863 (No. 145).

2. Portrait of Philip III. (No. 230). On horseback, turned to the right, with the following inscription below:—

"Felipe III. rey de España. Pintura de D. Diego Velasquez."

3. Bacchus Crowning Drunkards (No. 237). A number of men around Bacchus holding cups full of wine in their hands.

4. El Garotte[1] (No. 246). A prisoner undergoing the punishment of the garotte. A very rare etching.

There is, besides, a volume containing specimens by the following artists:—

Luisa Morales, fl. 1671.
Leal Juan de Valdès, 1630-1690.
Juan de Rodriguez.
Mariano Salvador Maella, 1739-1819.
Francisco de Herrera, 1576-1656.
Hidalgo José Garcia, b. about 1656.
Claudio Coello, 1621-1693.
Mariano Fortuny, d. 1875, and others.

[1] See Goya's drawings, Example No. 2 (page 146).

THE SPANISH DRAWINGS.

THE collection of Spanish drawings, though not very large, should by no means be disregarded. Those in the national collection are choice specimens of the masters of this school. They are in two solander cases.

FRANCISCO DE HERRERA THE ELDER

WAS born at Seville, about 1576, and was called "the Elder," to distinguish him from his son, who was also a painter and bore the same name. He had the honour of being the instructor of Velasquez. He died in 1656.

There are only three of Herrera's drawings in the Print Room.

1. St. Jerome in Penance. He holds up a cross in his left hand, and by his side lies the lion; the trumpet of the angel is partially seen on the left. Sepia.

2. A Winged Figure of a Man putting two Infants in Chains. Red chalk, and slightly touched with the pen.

3. St. John the Baptist, and two bishops, with mitres and crosiers. Pen and sepia.

DIEGO VELASQUEZ DE SILVA.

THIS distinguished painter was born at Seville, July 6, 1599. After having studied with Herrera, he placed himself under Pacheco, whose daughter he married. He visited Italy, and was most graciously received at Rome by Francesco

Barberini. On his return to Spain he painted many pictures for Philip IV., from whom he received great favours. He died at Madrid, August 7, 1660.

1. A SHEET on which are sketches of two horses; the upper one is in profile, turned towards the right, and has its head turned away. The lower one is also turned towards the right, and has a man on its back. Black chalk.

2. PORTRAIT OF A MAN WITH FLOWING ROBES, seated, holding in his right hand a small book, and resting his left on the arm of a chair. The face is seen in a three-quarters view, turned to the left. Pen and washed.

3. A STUDY OF A FEMALE FIGURE, in profile, half length, praying. In black and red chalks on brown paper.

JOSÉ DE RIBERA.

THERE are some fine drawings by this great master, in which, as in his etchings, the extremities especially of the figures are drawn in a very careful and masterly manner.

1. SAINT SEBASTIAN, represented as bound to two trees; on the right is a stone bearing the date 1626. Carefully drawn in red chalk.

2. VIRGIN AND CHILD. The Virgin is seated on the clouds, facing the spectator, with the Infant Jesus standing on her lap and stooping forward. The heads of three cherubim are seen on the left. Red chalk, and tinted with red.

3. A HERMIT, kneeling, with his hands raised in prayer. Pen and Indian ink.

BARTOLOMÉ ESTEBAN MURILLO.

THIS eminent artist was born at Pilas, near Seville, in 1618, and evinced his love for art when young by scrawling over his school-books and on the walls of his house. He took the works of Titian, Rubens, and Velasquez for his models. His Madonnas and monks are very fine; but he is still more distinguished for his representations of street life. He died April 3, 1682.

There are six good drawings by this master,

1. A Group of Cherubs with palm branches amid clouds, below some drapery and the crescent moon.

This drawing apparently formed the lower portion of the Immaculate Conception, as some of the drapery also is seen.

Pen, tinted with a reddish brown colour.

2. A Drawing of Saint Francis de Paula, kneeling in prayer; he holds a staff in his left hand. The head and hands are in red chalk, the remainder in black chalk.

3. A Sketch of Ten Cherubs, seated on clouds. In black and white chalk.

FRANCISCO GOYA Y LUCIENTES.

THERE are four drawings by this painter.

1. A Portrait of the Duke of Wellington, when in Spain, with a manuscript note attached to it.

2. The Garotte, representing a prisoner during the time of the Inquisition, undergoing the punishment of the garotte. He is confined by an iron clasp round his throat, and grasps a crucifix with both hands. On the right is a burning taper. Pen and ink. *See* No. 246 of this artist's etchings.

The following is a complete list of the Spanish Masters represented by original Drawings in the British Museum.

ALFARO Y GAMEZ, Juan de, 1640-1680.
Antolinez y Sarabia, Francisco, 1644-1700.
Ardemans, Teodoro, 1664-1726.

Bocanegra, P. A., 1638-1688.

Cano, Alonso, 1601-1667.
Carducho, Vincencio, 1568-1638.
Carreño de Miranda, Juan, 1614-1685.
Cieza, Josef de, 1656-1692.
Coello, Claudio, 1621-1693.

Giachineti, Gonzalez, 1630-1696.
Gomez, V. S., 1645-1698.
Goya y Lucientes, F., 1746-1828.

Herrera-Barnuevo, Seb. de, 1619-1671.
Herrera, Francisco de (the Elder), 1576-1656.
Herrera, Francisco de (the Younger), 1622-1685.
Herrera, Juan de, fl. 1625.

Morales, Luis de, "El Divino," 1509-1586.
Moya, Pedro de, 1610-1666.
Murillo, B. E., 1618-1682.

Pereda, Antonio, 1599-1669.
Prado, Blas de, 1544 to c. 1605.

Ribalta, Juan de, 1597-1628.
Ribera, José de, 1588-1656.

Saura, Mosen Domingo.
Servidori, Domingo Maria de, fl. 1760.

Toledo, Juan de, 1611-1665.
Tristan, Juan.
Tristan, Luis, 1586-1640.

Vargas, Luis de, 1502-1568.
Vega, Francisco la, fl. 1740.
Velasquez, Diego de Silva, 1599-1660.
Vieira, Francisco, 1699-1783.

Zurbaran, Francisco, 1598-1662.

THE ENGLISH SCHOOL.

THE ENGLISH SCHOOL.

ENGRAVINGS.

THE period at which engraving in the present acceptation of the term was first introduced into England has never been exactly ascertained. There can be no doubt, however, that this branch of art came into use here very soon after that of printing: for we find woodcut illustrations in some of the earliest books printed in this country. The first woodcuts to which a fixed date can be assigned are those in "The Mirrour of the World," printed in the Abbey of Westminster, by William Caxton, "1481," folio. But if the second edition of "The Game and Playe of the Chesse, explicit per Caxton," which has woodcuts but no date, was printed, as has been supposed, in 1474-1476, the first edition, bearing date 1474, being without cuts, this would give a specimen of woodcut illustrations several years earlier than those of 1481 above mentioned. These cuts, however, may not be the genuine productions of English artists; they might have been borrowed from books of an earlier date printed abroad. The second edition of Chaucer's "Canterbury Tales," printed by Caxton (1481-2), is illustrated with cuts which, with some degree of certainty, may be claimed as the production of native art; and, considering the imperfect state of every kind of engraving at the time when they appeared, some of them are not without spirit and characteristic propriety.

The art of engraving was much improved in the next period; and the books printed by Wynkyn de Worde at that time exhibit specimens far from contemptible of the taste and skill of the artists by whom they were executed. For ornamenting title-pages and other parts of books with cuts of various subjects, block engraving was then much used. The Bibles, books upon religious topics, and chronicles of the period contained curious specimens of ancient art. Rastell's "Pastyme of the People," published in 1529, has eighteen woodcut heads of the kings, of considerable merit.

Several of the Bibles and Testaments printed in the reigns of Edward VI. and Elizabeth contain woodcut illustrations. The edition of Matthew's Bible, "published by John Daye and William Seres, 17 August, 1549," has cuts throughout. The figures of the evangelists are in a different style from the others; that of St. Mark has the initials of the engraver—I. F. The first edition of Archbishop Parker's, or the "Bishops' Bible," by Richard Jugge, in 1568, has numerous cuts, and some copper-plate engravings, including the title-page, with portraits of Queen Elizabeth, Lord Leicester, and Lord Burleigh.

The first copper-plate impressions, executed by means of a roller, are supposed to be the frontispiece to Galen, "De Temperamentis," published at Cambridge in 1521, the illustrations to "The Birth of Mankind, otherwyse named The Woman's Boke," published by Thomas Raynalde, in 1540, and those to Rastell's Chronicle, or "Pastyme of the People," printed in the same year, which include many prints by no means ill-executed. An edition of Vesalius's "Anatomy," with engravings by Thomas Geminus or Gemini, was printed in 1545; and he was the first engraver in this country whose name is appended to his printed works. Those who have seen the masterly wood-engravings in the original Vesalius, published at Padua, in 1542, which were executed under the eye, and, as has been asserted, touched by the hand, of Titian, will perceive that Gemini was by no means a first-rate master of his art; yet the consideration that his work was probably a first attempt on his part to transplant a new art into his native country, will probably conduce to a lenient view

of the defects of these engravings. Gemini is said to have lived in Blackfriars, and he published other works—"The Phenomena of the Heavens, &c.," illustrated with a number of cuts; a "Tract on Midwifery," with copper-plate engravings, &c.

During Elizabeth's reign the art progressed steadily in all its branches. That accomplished prelate, Archbishop Parker, who considered that whatever tended to enlighten and cultivate the human mind was within his province, appears to have been the most conspicuous patron of it at that period. He employed, in his Palace at Lambeth, a painter and two or three engravers, the chief of whom was Remigius Hogenberg, who twice engraved the Archbishop's likeness, according to Vertue the first portrait printed in England from a copper-plate. And Ortelius commends the English engravers of this period, specifying, besides those already named, Antony Jenkenson and Robert Luth. Christopher Sexton deserves mention for at once extending the knowledge of our national geography, enlarging the field of engraving, and raising himself to eminence from the condition of a servant. He was a native of Yorkshire, and made a complete set of maps of all the counties of England and Wales, the greater portions of which he engraved himself; the others were executed by Hogenberg, Nicholas Reynold, and Augustin Ryther.

Notwithstanding the praise of Ortelius, it must be acknowledged that English engraving retained much of its original coarseness for nearly a hundred years. We pass over the names of Elstracke, Delaram, and others, until we arrive at those of the Passe family, the first of whom came hither from Utrecht early in the seventeenth century, introduced a better taste, and a neater and more elaborate style of engraving than had hitherto been practised in England. Passe worked entirely with the graver, in a refined, clear style, and with much originality; his works possess considerable merit, especially his portraits, many of which he drew from life; and most of his historical subjects were engraved from his own compositions. The proportions and style of his figures are those of the school of his friend Rubens. The sons and daughter of Passe equalled, and, in some instances,

surpassed their father. Lists of the numerous portraits and other engravings of this family may be seen in Walpole's catalogue.

From the Passes the art descended to John Payne, the pupil of one of them. He was a man of genius and superior abilities; but, careless of them and of his good name, he neglected his business, and died in indigence in 1648.

During the reign of Charles I., who was a great patron of the art, we have the names of Hollar, Vandervaart, and Vorsterman, rival competitors for fame, and rivals also for the favour of the king; nor must we omit the illustrious name of Sir Anthony van Dyck amongst those who contributed to accelerate the progress of British engraving. The transcendental style, taste, and judgment which he displayed in his pictures guided his hand in etching; and though upwards of two centuries, which have boasted of their improvements and refinements, have elapsed since the production of his works, they still retain their high station in the collections of the connoisseur, and are still ranked among the most highly valued studies of the portrait-painter and engraver. By liberating British portrait engraving from the stiff regularity which had previously been regarded as a test of merit, Van Dyck extended the views of all who were capable of discrimination, while he taught the true value of outline, of light, and of shade.

Although it would not be an easy task to ascertain the precise time when that important branch of the art which is termed "etching" was introduced into this country, it appears probable that it was not practised here until the period of Van Dyck's and of Hollar's residence in London; and that the honour of its introduction belongs to one or the other of these distinguished men. As neither was the discoverer of an art, though each was the inventor of a style, it may, perhaps, be assumed that Van Dyck was the first who etched portraits, and Hollar the first who etched landscape and natural history in England.

The progress of the art of engraving in this country, since the period when these two great masters flourished, will be indicated under the respective names of the many able artists to

whose works reference is hereinafter made. The style of engraving termed "mezzotinto" will be treated of hereinafter.

WILLIAM FAITHORNE,

THE distinguished engraver, was born in London, in 1616, and was the pupil of Robert Peake. During the Civil War Faithorne was compelled to leave England and to seek refuge in France, where he became acquainted with Nanteuil and Philippe de Champagne. Having returned to his native country about 1650, he married, and opened a shop near Temple Bar. He died in 1691. This artist's engravings are very much sought after by connoisseurs, the portraits especially.

The Museum collection is arranged alphabetically in six volumes.

1. PORTRAIT OF CHARLES II. Three-quarters length, in oval, inscribed. Looking towards the right.

2. ROBERT BAYFIELD. A small print bust, in oval, turned to the right. Below there are four verses. Dated "1654." This is one of Faithorne's best works.

3. JOHN PORDAGE. Three-quarters length, in oval, turned to the right. A very fine portrait.

4. LADY HERBERT (Margaret Smith). Three-quarters length, turned towards the left. In oval. After Van Dyck.

WILLIAM HOGARTH.

THIS truly great and original delineator of life and morals was born in London, December 10, 1697. His early employment was as an engraver of arms on plate, of ciphers, and shop-bills. In 1724 he undertook the execution of plates for booksellers, the chief of which are the prints to "Hudibras," and the illustrations to "La Motraye's Travels." His first performance as a painter was his representation of Wanstead Assembly, in which the portraits were taken from life. In 1730 he married the daughter of Sir James Thornhill, in whose academy he had studied drawing from the human figure.

After gaining profit and fame by the publication of a series of small etchings, representing London life and folly, he began to paint portraits, but soon abandoned this line because of the drudgery it entailed. In 1733 the series entitled "The Harlot's Progress" appeared; this at once stamped his reputation; and it was succeeded by other works of the same class, admirably executed. Soon after the Treaty of Aix-la-Chapelle he went to France, and, while at Calais, began a sketch of the gate of that town, for which he was arrested, but soon released. On his return home he commemorated this affair in a ludicrous caricature, entitled "O the Roast Beef of Old England." In 1753 his "Analysis of Beauty" was published. The sale of the engravings executed by himself from his pictures, was very great. The "Harlot's Progress," "Rake's Progress," "Marriage à la Mode," "March to Finchley," "Industry and Idleness," as well as many other works, have characterised him as one of the severest yet most genial satirists of worldly vices and weaknesses that ever lived; while his fine and solid though unpretending efforts as a colourist have marked him as one of the best painters of the early English school. He died in London, 26 October, 1764.

The British Museum collection of Hogarth's works is very complete; of the plates engraved by himself the following are the best:

1. Southwark Fair (1734).
2. The Harlot's Progress. In six plates (1733-4).
3. The Rake's Progress. In eight plates (1735).
4. Simon, Lord Lovat (1746).

SIR ROBERT STRANGE, KNT.,

WAS born in one of the Orkney Islands, July 26, 1721. He was first intended for the law, but on producing some drawings which were much admired by his friends he was induced to abandon that profession, and to place himself under Mr. Cooper, a drawing-master of Edinburgh. Having made considerable progress in his art, he visited Paris and Italy,

where he was received with remarkable attention. George III. knighted him in 1787. Sir Robert died in London, July 5, 1792.

The British Museum collection of his works, which are numerous, is arranged in three volumes.

1. Portrait of Charles I. Whole length, in a landscape. He is followed by a page; his horse, which is behind, is held by Lord Hamilton. Dated "1782." After Van Dyck.

2. Portrait of Henrietta Maria, Queen Consort of Charles I. The young Prince of Wales stands by her side, and she has James, Duke of York, in her arms. On a table near is a crown. Dated "1784." After Van Dyck.

3. St. Jerome, after the famous picture known as the "San Girolamo" by Correggio. The painting is at Parma, in the Regia Pinacoteca.

FRANCESCO BARTOLOZZI, R.A.

THIS prolific engraver was born at Florence in 1730, and was instructed in the art of engraving by Joseph Wagner. He came to England in 1764, and passed the greater part of his life here. Having been a member of the Royal Academy, Bartolozzi is reckoned as an English artist. He produced an immense number of plates, both after the old masters and contemporary artists, especially Cipriani and Angelica Kauffmann; all his works are much admired and sought after by connoisseurs. He died at Lisbon in 1813.

The Print Room possesses a large collection of Bartolozzi's works in different states; but at present it is not arranged.

WILLIAM WOOLLETT,

THE engraver, was born at Maidstone, August 15, 1735, and first studied under Tinney. He excelled both in historical and landscape engraving. In his landscapes the foreground is remarkable for depth and vigour, and the distances for delicacy and tenderness. Woollett died in London, May 23, 1785, leaving a widow and two daughters very poor.

The collection of his engravings in the Print Room is the

finest known. It is arranged in eleven large volumes, comprising rare states and superb impressions.

1. Cicero at his Villa. After Wilson. Cicero is walking with his brother Quintus and his friend Atticus.

2. The Death of General Wolfe, 13 September, 1759. After B. West.

3. The Battle of La Hogue, 19 May, 1692. After B. West.

4. Apollo and Diana destroying the Offspring of Niobe. After Wilson.

WILLIAM SHARP

WAS born in the Minories, January 29, 1749, and he learnt the elements of the art under Barak Longmate, by whom he was employed in engraving card-plates and door-plates; but he soon gave up that kind of work and applied himself to a higher branch of the art. His works after the great masters are very much esteemed. Sharp died at Chiswick, July 25, 1824.[1]

The Print Room has a complete set of his works, in a variety of states, arranged in eight volumes.

1. The Doctors of the Church. After Guido Reni.

2. St. Cecilia. After Domenichino.

3. The Siege of, and Sortie from, Gibraltar, in 1783. After John Trumbull.

JAMES BARRY, R. A.

THIS distinguished painter was born at Cork, October 11, 1741, and died February 6, 1806. At the age of twenty-two he gained the prize for the best historical painting, representing Saint Patrick's arrival on the coast of Cashel; this was during his study under Mr. West of Dublin. In 1777 he was made a Royal Academician, and five years after was

[1] See "William Sharp, Engraver: with a Descriptive Catalogue of his Works. By W. S. Baker." Philadelphia, 1875.

elected Professor of Painting. As an engraver Barry is very well represented in the British Museum collection: there is in various states, a copy of "A Series of Etchings by James Barry, Esq., from his original and justly celebrated Paintings in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi. London, Colnaghi, Son, and Co., 1808,"[1] (with illustrative letterpress); presented to the nation by J. H. Anderdon, Esq.

The collection of fine proofs of the works of English engravers is not yet arranged, but those by the following artists are placed in separate portfolios or papers:

John Boydell, 1719-1804.
Giovanni Battista Cipriani, R.A., 1727-1785.
James Fittler, A.E., 1758-1835.
William Daniell, R.A., 1769-1837.
John Burnet, 1784-1868.
Richard Golding, 1785-1865.
Robert Graves, A.E., 1798-1873.
John Henry Robinson, R.A., 1796-1871.
William Miller.
George Thomas Doo, R.A., born 1800 (living).
John Outrim (living), and others.

[1] An earlier edition appeared in 1783.

MEZZOTINTS.[1]

A FEW words respecting the art of engraving in mezzotinto may not be out of place here. It is a comparatively recent invention, having been introduced in the middle of the 17th century. As in the case of other sister arts, there has been considerable uncertainty as to how and by whom it was discovered. For a long time the credit was generally ascribed to Prince Rupert (1619-1682), and the following account of the alleged circumstance which led to its discovery has been given by Walpole in his catalogue of engravers: "The Prince going out early one morning, observed the sentinel at some distance from his post, very busy doing something to his piece. The Prince asked him what he was about. He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The Prince looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes closed together, like friezed work on gold and silver, part of which the fellow had scraped away; the *génie fécond en expériences* from so trifling an accident conceived Mezzotinto."

This story is now, however, regarded as apocryphal, and it is considered certain that the person who first engraved in this manner was Ludwig von Siegen, an officer in the service of the Landgrave of Hesse, the first plate he produced being a portrait of Amelia Elizabeth, Landgravine of Hesse, engraved in the year 1642. He communicated the secret to Prince Rupert, who

[1] See "James Chelsum, D.D. A History of the Art of Engraving in Mezzotinto," anon. 8vo. Winchester, 1786; and also, "Léon de Laborde: Histoire de la Gravure en Manière Noire." Paris, 1839. 8vo.

greatly improved the art, producing several admirable plates; his "Executioner of St. John," after Spagnoletto, is particularly fine; and indeed for bold and masterly treatment may be said to have never been excelled. The knowledge of the art soon spread throughout Europe; but was nowhere taken up with any zeal, except in Holland and England. In this country, it was received with favour, and gradually carried to the greatest perfection; one reason, perhaps, being its peculiar suitability to portraiture, which was the only branch of art that then flourished here.

However that may be, it is certain that this style of engraving has nowhere else been so successfully practised. Indeed, so entirely have English artists made it their own, that it is generally called by foreigners "la manière anglaise."

LUDWIG VON SIEGEN, born in 1609, died about 1680. The Portrait of Amelia Elizabeth, Landgravine of Hesse, the first plate engraved in this manner, was published in 1643, but there is an earlier state with the date MDCXLII.; all impressions, however, of this date have had an additional "I" neatly added to the date in pen and ink by the publisher, presumably for the purpose of concealing the fact that any proofs had been taken before publication. Both states are in the Print Room.

Siegen also engraved a Holy Family after Caracci, and portraits of Eleanor Gonzaga, wife of Ferdinand III., sometimes called Queen of Bohemia (of which there are two states in the Department), William Prince of Orange, Mary Princess of Orange, and the Emperor Ferdinand III.

BARON T. C. VON FÜRSTENBERG was one of the fathers of the art. The British Museum has three specimens of his work, viz.—the Head of Christ, Herodias, and a portrait of Leopold, Archduke of Austria.

SIR CHRISTOPHER WREN (1632-1723) was one of the first Englishmen who scraped in mezzotinto; and in consequence of communications he made on the subject to the Royal Society was at one time thought to have been the inventor of the art. It is, however, certain that he did not engrave before 1660.

The only specimens of his work that exist are two heads of negroes, which are very rare; of one of them, indeed, only a single perfect proof is known; it is in the Weigel Collection, and according to Nagler considered almost unique. The British Museum possesses an impression which is cut down.

Prince Rupert, in addition to the large plate before mentioned, which is usually styled "the Great Executioner," and of which there are two states in the Print Room, engraved a small replica of the head of the same figure for Evelyn's "Sculptura;" this is called "the Little Executioner." The "David" or "Standard Bearer," and "Magdalene," after Merian, are also fine specimens of his work. The British Museum possesses the finest known collection of his engravings.

WALLERANT VAILLANT (1623-1677), a Frenchman, was originally in the service of Prince Rupert, who employed him to lay his grounds. In this way he learned the secret of the mezzotinto process, and became himself one of the ablest and most prolific professors of the art. He engraved his patron's portrait, which is inscribed "Prins Robbert, vinder van de Swarte Prent Konst," *i.e.*, Prince Rupert, inventor of the art of mezzotinto. This, together with the numerous copies he made of his works, was the main cause of the invention being erroneously attributed to the Prince. Many of Vaillant's plates are admirable; and the Museum possesses a fine collection of them.[1]

JOHN SMITH,

AN engraver of some note, was born in London in the year 1654, and died there about 1719. He is said to have served under Tillet, a painter in Moorfields, and was also pupil of Isaac Becket. He engraved several plates after Sir Godfrey Kneller, who took him into his house, and engaged him to reproduce his portraits.

1. CHRIST ON THE CROSS, with Angels receiving in cups the blood which flows from his wounds. After Van Dyck.

[1] See Miscellaneous Examples, No. 24.

2. The Virgin and Child. After Schedone.

3. Going a Hunting. A party of huntsmen waiting outside a castle for a lady, who is escorted down the steps by a page. Proof before the title. After J. Wyck.

EDWARD KIRKALL.

THIS artist was born at Sheffield in the year 1695 ; in his native city he learnt the rudiments of drawing. He engraved numerous prints in mezzotinto and chiaro-oscuro ; the latter he executed in a peculiar manner, first etching the outline of the design, and then putting in the dark shadows by means of mezzotinto, and the half-tints with wooden blocks. The date of his death is not ascertained.

The Museum possesses a fair collection of his works, which are temporarily arranged in a separate volume.

JAMES McARDELL.

THIS remarkable engraver was a native of Ireland, and is said to have been born in 1710; he was apprenticed to John Brooks. He came to London when a young man, and very soon became one of the ablest artists in his branch of the art. He engraved chiefly after Sir Joshua Reynolds, Hogarth, Zoffany, and Cotes, besides a few historical subjects by Van Dyck, and other known painters. McArdell died in London, June 2, 1765.

The set in the Museum is very good.

1. Portrait of George, Duke of Buckingham, with his brother Francis. After Van Dyck.

1st state. Proof before letters.

2nd state. A finished impression.

2. Interior of a Chamber, in which two women are seated, one of whom rocks a cradle, while the other reads by the light of a lamp. After Rembrandt.

Proof before all letters.

3. Portrait of Mrs. Bonfoy. After Sir J. Reynolds.

Proof before all letters, artist's name etched in.

RICHARD HOUSTON

WAS a native of Ireland, born in 1721. He practised engraving in London with success. His portraits after Sir Joshua Reynolds are very much esteemed; as also his plates after Rembrandt. He also painted miniatures. Houston died August 4, 1775.

1. Portrait of Maria Walpole, Duchess of Gloucester, when Countess Waldegrave, with her daughter Lady Elizabeth Laura. After Sir J. Reynolds.

Proof before all letters.

2. A Woman plucking a Fowl. After Rembrandt.

Proof before all letters.

3. Haman's Condemnation. After Rembrandt.

Proof with inscription etched in.

WILLIAM PETHER,

SON of Abraham Pether, was born at Carlisle in 1731. He began his career as a portrait painter in oil and miniature, but he gave that up, took to the graver, and put himself under Thomas Frye. He engraved various plates after Rembrandt, Gerard Dow, Teniers, and others, and died about 1795.

1. The Rabbi. After Rembrandt.

First state, with artist's name etched in with dots.

2. The Alchymist. After J. Wright.

Proof before all letters, before the writing on the books and the figures on the dial.

3. The Orrery. After J. Wright.

Proof before letters, arms before the plate was cleaned, and before the motto on the arms.

VALENTINE GREEN, A. E.

BORN at Hales Owen, Salop, in 1739. He was intended by his father for the profession of the law; but soon left his office, and took to the graver. In 1765 he came to London, and gave up line engraving for scraping in

mezzotinto, which he brought to great perfection. He engraved many plates after Sir Joshua Reynolds, Benjamin West's historical subjects, and some of the old masters, and died in London, July 6, 1813.

1. Portrait of Lady George Cavendish, when Lady Elizabeth Compton. After Sir J. Reynolds.

Proof before letters, with artist's names, &c., etched in.

2. Portrait of Georgiana Spencer, Duchess of Devonshire. After Sir J. Reynolds.

Proof before letters, with artist's names, &c., etched in.

3. Regulus returning to Carthage. After B. West.

Proof before the inscription.

4. The Air Pump. After J. Wright.

Proof before letters, artist's names etched in.

RICHARD EARLOM.

THIS eminent engraver was born in London in 1743. He showed great talent for the art when a boy, and placed himself under Cipriani. His works, which are numerous, show great power for imitating the master's style, and especially good drawing; they consist of portraits, landscapes, and include the "Liber Veritatis," after Claude Lorraine. Earlom died October 9, 1822.

There is a very fine set of his works in the Print Room.

1. Bathsheba leading Abishag to David. After Van der Werff.

This beautiful print is considered to be the *chef-d'œuvre* of the artist. The proof in this collection is before the arms. Artist's and publisher's name etched in.

2. A Flower Piece. After Van Huysum.

This is Earlom's own proof, with his autograph.

3. Moses receiving the Tables of the Law on Mount Sinai. After B. West.

This has been touched on by the painter.

JOHN RAPHAEL SMITH

WAS the son of Thomas Smith, a landscape painter, and was born in 1752. He is one of the best engravers in mezzotinto. His portraits are much admired, especially those after Sir J. Reynolds. J. R. Smith died suddenly, March 2, 1812.

1. Portrait of Mrs. Carnac. After Sir J. Reynolds.
Proof before letters, artist's name, &c.

2. Portrait of Joseph Tayodaneega, called "the Brant," the Great Captain of the Six Nations. After Romney.
Proof, with letters only etched in, very fine.

3. Portrait of Lady Catharine Pelham Clinton, a child. After Sir J. Reynolds.
Proof, with letters merely etched in.

WILLIAM SAY.

THIS celebrated mezzotinto engraver was born at Lakenham, near Norwich, in 1768. He studied for several years under James Ward, R.A., who was at that time working as an engraver. He produced a great number of portraits, and also historical subjects, which amount to 335. There is a complete set at the Museum, which was presented by his son. Say died August 24, 1834.

SAMUEL COUSINS, R.A.

ALTHOUGH a living artist, the works of Cousins must be mentioned here, for they are by far the best productions of mezzotinto engraving that the English school of the nineteenth century has hitherto produced. It is a special duty to record the handsome and liberal donation of the entire set of his works, consisting of a great number of plates ; many of them in their various states. This collection was deposited in the National Collection by the artist himself in January and March, 1872. The prints are arranged in four large volumes.

Besides the works of the artists already mentioned, there are four small volumes and twenty large ones, containing fine specimens by the following mezzotinto engravers, arranged in chronological order:

Francis Place, 1650-1728.
Isaac Becket, 1653-1719.
William Faithorne, Jnr., 1656-1686.
John Simon, 1675 to c. 1755.
John Faber, (the younger), 1684-1756.
John Finlayson, 1730 to c. 1776.
Edward Fisher, 1730 to c. 1785.
James Watson, 1740-1790.
Thomas Watson, 1743-1781.
John Dixon, c. 1740 to c. 1780.
Robert Dunkarton, b. 1744.
John Dean, c. 1750-1798.
William Doughty, c. 1750-1780.
Charles Turner, 1773-1857.
David Lucas, fl. 1830.
William Ward, 1762-1826.
Samuel William Reynolds, 1774-1835, and others.

ENGRAVERS ON WOOD.

JOHN BAPTIST JACKSON.

THIS engraver, who flourished about 1740, was, according to Papillon, the pupil of the person who engraved the small head-pieces and ornaments in Maittaire's Latin Classics, published by Tonson and Watts in 1713. He chiefly resided in Paris and Venice.

There is in the Department a copy of his work entitled, "Titiani Vecelii, Pauli Caliarii, Jacobi Robusti, et Jacobi de Ponte, Opera selectiora a Joanne Baptista Jackson, Anglo, Ligno cœlata et coloribus adumbrata." Folio. Venetiis, 1745. In this volume there are seventeen large cuts in chiaro-oscuro. The best are:

St. Peter Martyr. After Titian.

The Martyrdom of St. Mark. After Tintoretto.

The Presentation in the Temple. After Paolo Veronese.

Christ Praying in the Garden. After Bassano.

Amongst his single prints is a "Descent from the Cross," after Rembrandt (see p. 112, Ex. 2). A fine impression is in the British Museum.

THOMAS BEWICK,

THE eminent wood engraver, was born at Cherry Burn, in the county of Northumberland, in August, 1753, and died at Gateshead, 8th November, 1828.

The following is from an article on Wilson's "Illustrations of Zoology" in "Blackwood's Magazine" for June, 1828:

"Have we forgotten, in our hurried and imperfect enumeration of wise worthies,—have we forgotten

'The Genius that dwells on the banks of the Tyne,'

the Matchless, Inimitable Bewick? No. His books lie in our parlour, bed-room, dining-room, drawing-room, study table, and are never out of place or time. Happy old man! The delight of childhood, manhood, decaying age!—a moral in every tail-piece—a sermon in every vignette. Not as if from one fountain flows the stream of his inspired spirit, gurgling from the Crawley Spring so many thousand gallons of the element every minute, and feeding but one city, our own Edinburgh. But it rather oozes out from unnumbered springs. Here from one scarcely perceptible, but in the vivid green of the lonesome sward, from which it trickles away into a little mountain rill—here leaping into sudden life, as from the rock—here like a well asleep in a moss-grown cell, built by some thoughtful recluse, in the old monastic day, with a few words from Scripture, or some rude engraving, religious as Scripture, OMNE BONUM DESUPER—OPERA DEI MIRIFICA."

There is by him a volume containing nine hundred proofs of woodcuts.

SAMUEL WILLIAMS.

THIS distinguished wood-engraver was born at Colchester in 1798. In his earlier life he successfully painted various landscapes in oil. He died on the 19th September, 1853.

There is in the Department a collection of proofs of wood-cuts executed by this artist, amounting to 273, which were presented by his sons in 1856.

EBENEZER LANDELLS

WAS born at Newcastle-on-Tyne in 1808 and died in 1861. As a wood-engraver he ranks amongst the best of the English masters; he was a pupil of Bewick, and closely imitated his style of engraving. There is in the Department a volume, containing 1811 proofs on India paper, chiefly executed by Landells. They are illustrations to various periodical publications issued in 1842 and 1843, including "Punch," "The Old Curiosity Shop," "Barnaby Rudge," &c.



CARICATURISTS.

JAMES SAYERS,

BORN at Yarmouth in August, 1748. He began his career as an articled clerk in an attorney's office. About 1780 he came to London, and a few years afterwards produced some political sketches, which were much admired; this induced him to draw many more. His caricatures are coarse. Sayers died April 20, 1823.

There is in the Department a volume containing 182 specimens of his work.

THOMAS ROWLANDSON

WAS born in London, July, 1756. At a very early age he exhibited great talent for drawing; and when sixteen years old he was sent to Paris to study the human figure. Whilst there he indulged in gaming and drinking, and when he came to London he frequented houses of evil repute, and squandered a considerable sum of money. However, he managed to re-establish himself by his pencil. Rowlandson died April 22, 1827.

His etchings are chiefly admired for grace and boldness of design, especially in the groups. There are very many of them amongst the Collection of Satirical Prints in the British Museum.

JAMES GILLRAY

WAS born in 1757, and began life as a goldsmith, but having soon become tired of his occupation, he abandoned it, and joined a company of players. As this step led to no success, he became a student at the Royal Academy. In

1779 he began to caricature every event of importance, or every conspicuous person. He was a skilful engraver upon copper. After a very intemperate life, he died June 1, 1815.

The Museum collection of his works is almost complete.

1. William Pitt playing Cup and Ball with the Terrestrial Globe.

2. A new way to pay the National Debt. George III. and Queen Charlotte are coming out of the Treasury loaded with money. On the right is the Prince of Wales, in a very shabby dress, receiving money from the Duke of Orleans.

3. L'Assemblée Nationale. The king is supposed to have been executed, the republic proclaimed, and Charles James Fox, as first consul, holding a levée at his house at St. Anne's Hill.

JOHN DOYLE.

THIS celebrated caricaturist is generally known as "H.B." He was born in Dublin in 1778, and began life as a portrait painter; in this branch of art he acquired the knack of a remarkably faithful representation of face and action, though there is a want of freedom in his drawing. For upwards of twenty years he was recognized as the leading caricaturist of political and social characters and events. He died January 2, 1848. There is a complete set of his lithographs in the Print Room.

GEORGE CRUIKSHANK.

OF this well-known living caricaturist and illustrator, born in 1792, there is an almost complete set of etchings[1] in the Print Room. Every one knows that they are numerous. It would be a difficult task to select from George Cruikshank's productions such as might be generally considered as most worthy of praise. On the whole, perhaps, the following examples may be indicated as the more successful:

1. The Folly of Crime.

2. The Elves and the Shoemaker.

3. Return from a Delightful Trip on the Continent.

[1] See a descriptive Catalogue of his works by G. W. Reid, Esq. London. 1871. 4to.

ETCHERS.

CAPTAIN WILLIAM BAILLIE.

THIS amateur artist was born at Killbride, June 5, 1723. He first studied law; afterwards he entered the army, and served in the 13th Foot for several years. He spent much of his time in etching and scraping, and altogether his works amount to 107 plates. His engravings are, for the most part, after Rembrandt, and he restored the "Hundred Guilder print," or "Christ healing the Sick,"[1] an impression of which will be found with the Rembrandt etchings mentioned before. Captain Baillie died in December, 1810. The Print Room has a good collection of his works, consisting of 102 specimens, bequeathed by J. M. Parsons, Esq., in July, 1870.

ROBERT HILLS.

VERY little is known of this distinguished animal painter and etcher. He was born June 26, 1769, and received instructions from John Gresse. His etchings consist of a great number of plates, all of animals, that have evidently been drawn from nature. Hills died May 14, 1844.

The Print Room set, formed by the artist himself, was presented to the nation in March, 1861, by Mrs. Garle, of 81, Hamilton Terrace, St. John's Wood. It contains many unique states, numbering altogether 1,241 etchings. They are now arranged in ten volumes, according to the different kinds of animals.

[1] Rembrandt, p. 100.

JAMES A. M. WHISTLER.

THIS living artist is an American by birth, but has resided for many years in France. His etchings are most valuable; they are beautifully drawn, more especially those taken on the Thames.

The Print Room set is very good; it contains some unique states, and as a rule choice impressions. They are all mounted, and fill one solander case. The following descriptions are taken from Mr. Ralph Thomas's Catalogue; London, 1875:

1. "Soup à Trois Sous" (No. 25). The title given to this plate sufficiently explains itself. There are five figures at tables, some sleeping: the figure on the left, though much resembling the artist, is not intended as a portrait of him. "Whistler" written on the wall in the middle of the plate.

2. Black Lion Wharf (No. 35). On the Thames: to the left there is "Hoare's Wharf," then "Downe's Wharf," with this notice: "Old Shipping Clippers to let every day: Glasgow, Inverness, &c.," and the wharf from which the plate takes its name, "Black Lion Wharf," the k having dropped off. At the bottom, "Whistler, 1859."

3. The Forge (No. 57). Etched in Brittany. On the left is the forge; a smith is holding the iron in the fire, and two men are waiting for its production on the anvil; a woman and child at the back. Right-hand corner, "Whistler, 1861."

There is besides a considerable collection of etchings by other artists and amateurs of this school, of whom the most important are:

George Barrett, R.A., 1732-1784.
Saurey Gilpin, R.A., 1733-1807.
David Allan, 1744-1796.
Samuel Ireland, d. 1800.
John Carter, 1748-1817.
Robert Blyth, 1750-1784.
John Crome, "old Crome," 1769-1821.
Robert Hartley Crome, 1771-1812.
John A. Atkinson, b. 1775.
George Cuitt, 1779-1854.

William De La Motte, 1780-1863.
Charles Wild, 1781-1835.
David Cox, 1783-1859.
John Burnet, 1784-1868.
Sir David Wilkie, Knt., R.A.,[1] 1785-1841.
William Collins, R.A., 1787-1847.
Andrew Geddes, A.R.A., 1789-1844.
Sir George Hayter, Knt., 1792-1871.
Maria Cecilia Louisa Cosway, fl. 1810.
Robert Dixon, fl. 1810.
Charles West Cope, R.A., b. 1811.
Henry Davy, fl. 1830.
George Vincent, d. 1830.
Jacob George Strutt, fl. 1850.
William Carpenter, living, b. 1818.
Samuel Palmer (living).
Percy Thomas, living, b. 1846, and others.

[1] See "Etchings by Sir David Wilkie, R.A., and Andrew Geddes, A.R.A. By David Laing. Edin., 1875.

DRAWINGS.

IT cannot be said that the drawings of the English artists contained in the Museum collection are of the same high interest as those of the schools of Italy and Germany. Art is still young in this country, and its growth, even during the period in which it has existed, has been uncertain; sometimes rapid, under the influence of a distinguished genius, at other times falling almost into a state of stagnation. As a rule, the English drawings of most value have been produced either in the department of portraiture or of landscape. Those finely finished compositions or ideal faces that we find so often in the drawings of Italian painters, seldom appear in collections of purely English examples. It cannot be denied that there have been men endowed with the imagination that recognizes and produces this species of delineation, but of those so gifted how few have had the requisite technical training for the creation or the adequate judgment of such works! In the last century the genuine and sincere achievements of Blake in the range of imaginative presentment stand out from a mass of productions by men of inferior talents, unfit for the ambitious enterprise in which they had engaged; and at the present time there is again a sincere movement among a few of the more enlightened spirits towards superior style in design and execution. But if the works of English painters fail in art, they are always interesting records of social life and manners. We may find in the sketches of most of the draughtsmen of the last century very interesting materials to enable us to judge and idealize the very "forms" and "pressures" of those past times. Where is there any one so cold, so careless as

to take no interest in the events of bygone days? The same may be said of the few examples that survive of an earlier national school. But there is one branch of English art admirably illustrated by drawings in the national collection, where there is no sense of failure. The progress of water-colour painting has been altogether creditable to the force of native artistic talent. It has been gradual and continuous, culminating at last in a perfection which the artists of no other nation have attained in this particular branch of art.

The talent for portraiture possessed by the English school has never been deficient in representatives.

Looking through the series of English drawings, we find a very large number of specimens in this kind belonging to every period. Not only has native talent been largely manifested in this direction, but if native talent has at all failed, then highly gifted foreigners have been attracted to practise this art amongst us. Thus, the English school may be said to begin with the portraiture of Holbein and Van Dyck, both of whom found English followers.

Some of the early English portrait painters are well represented by drawings in the British Museum collection, and when we get to the times of Reynolds and Gainsborough there is little else but portraiture to be found.

It is true, however, that the higher efforts of such men as Fuseli, Flaxman, and Blake, and, in a different direction, of Stothard, have not yet been fairly appreciated. What is good in them and in others, such as Hamilton and Cosway and Barry, can be seen to best advantage in their drawings. Their painting is often technically imperfect to a degree that discourages approval, but their sketches and studies sometimes reveal a true artistic idea, expressed with a certain measure of power. Many of these men worked better with pen-and-ink than with the brush. Their sense of colour was not so true as their power of design, and thus, for fair and at the same time favourable study, their drawings are a better material than their pictures.

The school of English landscape painting needs neither apology nor excuse. The productions of that school rank with

the best efforts of any other, and if we would note how the feeling for landscape painting has gradually strengthened among English painters, we cannot do better than follow its progress in water-colour art. The collection of English water-colours in the Department of Prints and Drawings is altogether of extraordinary interest. It records the earliest as well as the most mature efforts, and includes some of the finest examples of the school.

The Collection is arranged at present according to the alphabetical order of the artists' names, in upwards of seventy solander cases.

WILLIAM HOGARTH.

HAVING already mentioned Hogarth as an engraver it is only necessary to refer now to one work by him, that is, the so-called Hogarth Tour. This is the original sketch-book, on the title-page of which is the following inscription:—

"An account of what seem'd most Remarkable in the Five Days peregrination of the Five Following persons viz.—Messieurs Tothall, Scott, Hogarth, Thornhill, and Forrest. Begun on Saturday May the 27th, 1732, and Finish'd on the 31st of the same month."

"*Abi tu et fac similiter.*—Inscription on Dulwich Colledge porch."

On the cover of the book is written—"Travels 1732. Vol. I." This was purchased for the British Museum in 1847.

There are also a few drawings incorporated with the general collection of drawings, and amongst them may be mentioned two sketches in oil, highly interesting as specimens of Hogarth's powers as a colourist.

WILLIAM PARS, A.R.A.,

WAS born in London in 1742, and studied in the St. Martin's Lane School. He resided a long time in Rome, where he made a number of valuable studies. According to Edwards, "The Dilettanti Society having at that time determined to employ a portion of their accumulated subscriptions in

the cultivation of elegant literature, they resolved to send some persons into Greece, to make further researches among the remains of antiquity, which are still to be found in Ionia, for which purpose the following gentlemen were selected:—The Rev. Dr. Chandler, of Oxford, was appointed to the literary Department, to Mr. Revett was assigned the architectural inquiries, and Mr. Pars was chosen the draughtsman." The original drawings are in the Museum. He died in 1782.

ALEXANDER COZENS.

THIS distinguished water-colour painter was a native of Russia. He went to Italy when young; and there he studied painting. In 1746, he came to England, and finally settled here. He died April 23, 1786. A series of very beautiful examples of his art is in the Print Room.

1. A View of Mount Etna, taken from near Catania.
2. Another View of Mount Etna, by moonlight.
3. Fifty-two drawings; his original sketch-book.

THOMAS GAINSBOROUGH, R.A.,

THE celebrated landscape and portrait painter, was born in 1727. He came to London at the age of fifteen, and studied first under Gravelot, and subsequently under Frank Hayman. In 1760 he became a member of the Incorporated Society of Artists; and was chosen as one of the foundation members of the Royal Academy, where he was a constant exhibitor. He died August 2, 1788.

1. A Sketch of a whole-length male figure, seated in a chair, wearing a cocked hat, and turned to the left. This drawing in chalk is said to be the original sketch for his own portrait, painted in a picture with his wife sitting on a garden seat.

2. A Study of a gentleman, seated. Black and white chalk, on tinted paper.

3. Two Landscapes, with men on horseback, and shepherds. Both in chalk, and washed with bistre.

SIR JOSHUA REYNOLDS, Knt., P.R.A.,

OUR eminent portrait and historical painter, was born at Plympton, in Devonshire, July 16, 1723, and died on the 23rd of February, 1792. Much has been written about his life by Northcote, Dr. Johnson, and Burke. The last-mentioned says: "Sir Joshua Reynolds was, on very many accounts, one of the most remarkable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness of harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he was beyond them, for he communicated to that description of the art in which English artists are the most engaged a variety, a fancy, and a dignity, derived from the highest branches, which even those who professed them in a superior manner did not always preserve when they delineated individual nature."

The Print Room is certainly not rich in drawings by Sir J. Reynolds' own hand; but it has two most interesting sketch-books which were purchased in 1859 from Miss Gwatkin.

The following is an exact description of the two books:

"Two books filled with notes and sketches made by Sir Joshua Reynolds during his tour in Italy; bound in old vellum. The larger volume has a flap, and measures nine inches by six inches and a half. It has on it in ink 'Lot 62,' which was its number in Lady Thomond's sale, where it was purchased by Mr. Gwatkin at the price of one hundred guineas on the 25th May, 1821. It contains seventy-eight leaves, which are numbered.

"The smaller volume measures seven inches five-eighths by five inches two-eighths; and was one of the three sketch-books sold in 'Lot 64' of the same sale; the pages are numbered one to seventy-nine, but the lower half of page twenty-eight has been cut out, and likewise the whole of page sixty-seven, except a very small slip, on which it is stated to have been cut out by Mr. Gwatkin. The sale took place at Mr. Christie's in his Great Room, Pall Mall."

SIR THOMAS LAWRENCE, KNT., P.R.A.,

THE distinguished portrait painter, was born at Bristol, May 4, 1769. His father was the landlord of the White Lion Inn, which at the time was much frequented by distinguished travellers. Young Lawrence was often introduced to visitors, and occasionally astonished them by drawing striking likenesses. In 1787 he came to London and was introduced to Sir Joshua Reynolds. He travelled a great deal, and formed a superb collection of drawings by the old masters (see page 44). In 1820 he became President of the Royal Academy. He died January 7, 1830.

1. A SLEEPING INFANT. Beautifully executed in black chalk. With his signature, "Feb. 1789."

2. PROFILE OF LADY HAMILTON, looking upwards.

3. HEAD OF A WOMAN, seen in profile, looking down. In red and black chalk.

THOMAS GIRTIN.[1]

THIS talented water-colour painter was born in Southwark, February 18, 1773. He studied under Edward Dayes. When twenty-three years of age he painted a panoramic view of London from the roof of the Albion flour-mills, which was exhibited in the Great Room in Spring Gardens. He died November 9, 1802.

The Print Room is exceedingly rich in his works; the greater part of the drawings were presented by Chambers Hall, Esq., in the year 1855.

1. An interesting drawing of the Albion Mill after a fire. Unfinished.

2. GREAT HALL, CONWAY CASTLE. A very fine study of ruins, with remains of arches.

3. ETHEL CASTLE, Northumberland.

[1] For an account of his life see Thomas Miller, "Turner and Girtin's Picturesque Views, Sixty Years Since." 8vo. London, 1854.

EDWARD DAYES.

THIS artist was a pupil of William Pether. He painted in miniature, and engraved a few mezzotints; but was chiefly distinguished as a landscape water-colour painter. His figures are well drawn. He died by his own hand in May, 1804.

1. KING GEORGE III. REVIEWING 8,000 VOLUNTEERS IN HYDE PARK, June 4, 1799.

2. VIEW OF A COTTAGE AT CONVEN, Merionethshire, North Wales.

3. THE ROYAL PROCESSION TO ST. PAUL'S on the Thanksgiving for the King's recovery, in 1789.

PAUL SANDBY, R.A.,

BORN at Nottingham in the year 1732, was employed at the age of sixteen in the Tower, where he remained some years; but tiring of his duties, he took to the study of drawing, and became a member of the St. Martin's Lane Academy. In 1768 he was made one of the original members of the Royal Academy. He has been justly named "the father of water-colour painting," for he was one of the very first who practised that art with success in England. He died November 9, 1809.

1. THE ENCAMPMENT AT BLACKHEATH.

2. THE MAGIC LANTERN. An interior, with a picture displayed having a satirical allusion to an election. In distemper.

3. His sketch-book.

From Thomas Sandby, R.A., 1721-1798, the Print Room has two very fine water-colour drawings of views on the river Thames, from the garden of Somerset House, one looking west and the other east. These are in frames.

WILLIAM ALEXANDER

WAS born at Maidstone, April 10, 1767. He studied under W. Parr, and in the year 1784 became a member of the Royal Academy. A few years afterwards he went with Lord Macartney's mission to China, where he made a

number of sketches. He illustrated various works, and was also employed to make drawings of the marbles and terra-cottas in the British Museum, which were published by the Trustees between 1810 and 1815. He died July 23, 1816.

1. Four drawings in water-colour, representing a Chinese standard-bearer, a Chinese soldier (called by the missionaries a "Tiger of War"), a Chinese soldier with a matchlock, and a group of five Chinese at a meal.

2. A River Scene in China. A very fine water-colour drawing.

3. A volume containing eighty-two drawings in water-colour, executed during the year 1793.

THOMAS HEARNE.

BORN at Brinkworth in 1744. He began life as an engraver, and we find him as an apprentice, in 1765, to Woollett; but he subsequently gave up engraving and took to water-colour painting. He died April 13, 1817. There are many drawings by him in the Print Room, nearly all presented by John Henderson, Esq.

1. Two Views of Chepstow Castle.

2. One of the Gates of Hereford.

3. Shrewsbury.

HENRY EDRIDGE, A.R.A.

BORN in August, 1769, at the age of fourteen he put himself under William Pether for two years, who allowed him to make copies of his portraits in miniature. Edridge afterwards gave up that art, and adopted a much bolder style. Hearne taught him landscape painting. He died April 23, 1821. The Museum has a fine collection of his drawings.

1. A View from Windsor Castle. Black chalk on grey paper, heightened with white.

2. A water-colour drawing of Great Bookham Church, Surrey.

3. A water-colour drawing of Aldenham Church, Hertfordshire.

4. A number of interesting portraits, slightly washed with Indian ink, and finished with pencil.

WILLIAM BLAKE,

THE highly gifted but eccentric artist and writer, was a painter, a poet, and an engraver. He was born in London, November 28, 1757, and at fourteen was apprenticed to the engraver Basire. Afterwards he studied at the school of the Royal Academy. He engraved both from his own designs and the works of other artists. Some of his engraving is executed after a process devised by himself; and he published poems of his own composition with ornamental engraved designs, which he afterwards coloured by hand. He died August 12, 1827.

The most finished of his original drawings are :

1. The Whore of Babylon. A colossal sitting figure, around whose head a wreath of figures issues from the golden cup of abominations; below is a group of kings, &c. Dated "1809."

2. Spirits ascending to Heaven. Dated "1806." Intended as a frontispiece to "Blair's Grave."

3. A Tomb, inscribed "Letho similis."

Of his printed books the Department possesses a fine series, amongst which may be specially mentioned as exhibiting his gifts as a colourist the "Song of Los," and two volumes lettered "Designs by W. Blake." With regard to his mode of printing, Jackson ("Wood-Engraving," page 716) says: "Blake's metallic relief engravings were printed by himself by means of a rolling or copper-plate press, though the impression was obtained from the lines in relief in the same manner as from a wood-cut. The only difference in the printing consisted in the different manner in which the pressure was applied. As it is difficult, according to Blake's process, to corrode the large white parts to a depth sufficient to prevent their being touched by the dauber or ball in the process of inking, and thus presenting a soiled appearance in the impression, he was accustomed to wipe the ink out where it had touched in the hollows. As this occupied more time than the mere inking of the plate, his progress in printing was necessarily slow."

RICHARD PARKES BONINGTON.

THIS distinguished landscape and subject painter was born at Arnold, near Nottingham, October 25, 1801. At the age of fifteen he began to study in the Louvre, at Paris, where his family was compelled to retire. He travelled a great deal in Italy, where he painted several views. Bonington died of consumption, September 23, 1828.

1. Sketch-book.

2. VIEW OF THE CATHEDRAL OF NOTRE DAME, at Rouen, as it appeared before the fire in 1822. In colours.

3. THE DEATH OF QUEEN KATHERINE. In colours.

THOMAS STOTHARD, R. A.,

WAS born in London, August 17, 1755. At an early age he evinced great taste for the fine arts, and was soon employed in making designs for an edition of "Ossian" and for "Bell's Poets." He was elected a member of the Royal Academy in 1794, and six years afterwards he was appointed librarian to that institution. He died April 27, 1834.

1. NYMPHS GATHERING GRAPES. A design for a plate, in sepia.

2. THE DANCE, from the "Vicar of Wakefield." In Indian ink.

3. FOUR LADIES, seated, reading. In colours.

SIR WILLIAM GELL, KNT.,

THE archæologist and traveller, was born at Hopton, Derbyshire, in 1777, and died at Naples, February 4, 1836. There is in the Department a collection of original drawings made by him during his travels through Spain, Italy, Syria, Dalmatia, the Ionian Islands, Greece, and European Turkey, amounting to nearly 800 in number. These were bequeathed to the nation by the Hon. Richard Keppel Craven, and were received at the British Museum in April, 1852.

JOHN VARLEY.

THIS water-colour painter was born in Lincolnshire, August 17, 1778. Being discouraged by his father in his pursuit of the fine arts, he was placed under a silversmith; but on his father's death he began to paint portraits, &c. He became one of the foundation members of the Water-Colour Society, and was a constant and successful exhibitor for many years. He also taught drawing. Varley died November 17, 1842.

1. A Landscape. A cottage on the left, and a pond in the foreground. In colours.

2. A Landscape. A cottage towards the left, three sheep feeding, and a shepherd on the road. In colours.

3. View of Cader Idris, Wales. In colours.

JOSEPH MALLORD WILLIAM TURNER, R.A.,

THE eminent and original artist, was born in London, April 23, 1775, and died at Chelsea, December 19, 1851. So much has been written respecting his life and talents, that it is only necessary to mention here his munificent gift to the nation of his whole collection of pictures and drawings. His will, however, having been disputed, his next of kin obtained the engravings; but one hundred of his finest oil-paintings, and several hundred drawings and sketches, became national property. These last were arranged by Mr. Ruskin for exhibition, and, together with his pictures, may be seen at the Gallery of British Art in the South Kensington Museum.

The British Museum possesses only three drawings from his hand, but they are sufficiently fine to illustrate his powers in drawing and composition.

1. Sketch of Sion House. Pen and sepia.

2. Pan and Syrinx. Pen and sepia.

3. Huntsmen in a Wood, near a river, and accompanied by dogs. Pen and bistre.

"LIBER STUDIORUM."

THE choice set of the "Liber Studiorum" now in the Print Room, was formerly the property of Mr. John Pye (born in 1782, died in 1874), the distinguished engraver, and great friend of Turner. It was purchased from Mr. Pye in the year 1869. For upwards of fifty years his aim was to bring the set into its present perfect condition. The publication began in 1807, and five prints at a time were issued at various intervals during twelve years. The complete collection consisted altogether of seventy prints and a frontispiece.

We may quote the following passage describing the manner in which the work was produced. "Of each subject Turner first made the drawing carefully and completely in sepia; as the preliminary stage of engraving it, he etched or got etched on the copper-plate all the leading outlines of the design, and the outlines only, without shading or toning; finally the shading and toning were filled in on the plate by the mezzotint process of engraving, carried out sometimes by the artist's own hand, more commonly by engravers whom he employed, but always with a perpetual and scrupulous supervision of the work, and repeated trials and improvements made under his fastidious eye. The technical peculiarity lies in the combination of the processes of etching and mezzotint upon the same plate, and in the use of a warm brown-coloured ink in printing, to effect as complete a likeness as possible to the original sepia drawing."

This set is contained in eight solander cases; the prints arranged according to the order of publication. The number will be seen on each print in the centre above, and on the left, below, the state. The observations here given, in inverted commas, are literally copied from Mr. Pye's own notes:

1. VESSELS AT SEA (rough weather). (No. 8.)

1st state. Proof. "The plate being overcharged with ink when this proof was printed, the darks are too dark and the lights too white and spotty; hence the graduations of the tints are false."

2nd state. Proof. "The shadows of this proof are more truthful as to depth than those of the preceding, and the lights are consequently

more correct; therefore the breadth of this effect represents objects in motion rather than spots or patches of light and shade. This production is especially to be commended, as it is full of the truthful variety of gradation for which the painter always worked."

3rd state. "A worn-out print bearing the letters of the proofs."[1] This is in solander case I.

2. Little Devil's Bridge, over the Russ, above Altdorf, Switzerland. (No. 18.) Three states.

Mr. Pye makes no remark upon this, but Mr. Hamerton, in his work, entitled "Etching and Etchers," writes as follows:—"The heavy etching of the rock and pines to the left, and of the riven tree on the isolated central rock, has the artistic advantage of harmonizing with the rugged material. When the foreground is occupied by things whose nature is opposed to human effeminacy, and affords enjoyment to none but our hardiest instincts, the iron pencil may be blunt and strong, and the hand of the artist resolute; but we might not safely infer from the success of such work as this that it would be well to apply a like method to all foregrounds. Turner's use of mezzotint was an evasion of these difficulties, and the effect of drifting mist and broken light beyond the bridge in this design, being rendered in pure mezzotint, does not concern us." In solander case II.

3. The Source of the Arveyron, in the Valley of Chamonix, Savoy (No. 58). In solander case V.

GEORGE JONES, R.A.,

WAS born January 6, 1786. He served as a volunteer during the Peninsular War till 1815. In 1822, he was elected an Associate of the Royal Academy, and two years afterwards a Royal Academician. He is known as a battle painter. Geo. Jones died September 19, 1869.

There are in the Museum eleven volumes, containing 1,021 academical studies, executed chiefly in pencil and touched with white on toned paper. These drawings, which were bequeathed by the painter, were made by him at the school of the Royal Academy.

[1] The original drawing is at the South Kensington Museum.

WILLIAM COLLINS, R.A.,

WAS born in London, September 18, 1787. When twenty years of age he entered the Royal Academy as a student, and two years afterwards he obtained a medal in the life school. His subjects are generally landscapes, with figures, which he treated with great boldness and fine drawing. He died February 17, 1847.

1. Cottage at Shedfield, Hants. Outlined in pen and coloured on grey paper.

2. Rat-Catcher. In colours.

3. Landing Fish. In water-colours.

SAMUEL PROUT.

THIS eminent water-colour painter was born at Plymouth, September 17, 1783, and settled in London in 1805. Here his drawings commanded a ready sale. In 1816 Mr. Ackermann published a work in parts, called "Studies," after Prout's designs, executed in lithography. This was followed by similar productions:—"Progressive Fragments," "Rudiments of Landscape," "Views in the North and West of England;" and other works. Prout subsequently visited France, Italy, Flanders, and Germany; with what result may be seen in his illustrations of these countries, which are considered the finest of his collective works. He also published "Hints on Light and Shade, Composition, &c." His works are remarkable for brilliancy of colouring, and the pleasing arrangement of his figures. He died February 10, 1852.

1. View of Stirling Castle. Drawing in pencil on grey paper washed.

THOMAS UWINS, R.A.,

BORN in London, February 24, 1782, began life as an engraver, but at the age of sixteen he abandoned that pursuit and became an art student at the Royal Academy. Amongst his first works were illustrations of books; he also

painted in water-colours, and some of his views and sketches made in Italy are very much esteemed by connoisseurs. He was made a member of the Royal Academy in 1838, and died August 25, 1857.

The Museum possesses several drawings of views near Naples in pen-and-ink, washed with sepia.

JOHN WYKEHAM ARCHER.

THIS water-colour painter was born at Newcastle-on-Tyne, August 2, 1808. He came to London in 1830, and began to draw old buildings, by which he acquired great reputation amongst antiquarians. There are in the British Museum 479 drawings by him, representing buildings and other objects in London and the immediate environs. He died May 25, 1864.



The following is a complete list of the English Masters represented by original Drawings in the British Museum.

ADAMS, Miss L.
Alexander, John, c. 1718.
Alexander, William, 1767-1816.
Allan, David, 1744-1796.
Allen, Joseph W., d. 1852.
Allston, Washington, A.R.A., 1779-1843.
Archer, J. W., 1808-1864.
Athow, T.
Attwold, R., fl. 1750.
Aylesford, Lord, 1751-1812.

Bank, John van der, fl. 1720.
Barker, Thomas, of Bath, 1769-1847.
Barlow, Francis, 1626-1702.
Barret, George, R.A., 1732-1784.
Barralet, John James, d. c. 1812.
Barry, James, R.A., 1741-1806.
Bartolozzi,[1] Francesco, R.A., 1728-1815.
Beale, Mary, 1632-1697.
Beaumont, Sir George, 1753-1827.
Beechey, Sir William, R.A., 1753-1839.
Behnes, William, 1795-1864.
Bell, Edward, fl. 1790.
Blackey, Nicholas, fl. 1760.
Blake, William, 1757-1827.
Bonington, Richard P., 1801-1828.
Bonner, Geo. William, 1796-1836.
Bourgeois, Sir Francis, R.A., 1756-1811.
Bourne, James, fl. 1805.
Bowles, John.
Bray, Gabriel.
Bright, J.
Bromley, James, 1800-1838.
Brown, Mather, d. 1831.
Buck, Adam, fl. 1830.
Buckler, John Chesel, 1770-1851.
Bulman, J.
Bullfinch, J.
Burnet, James M., 1788-1816.
Burnet, John, 1784-1868.
Burney, Edward Francis, 1760-1848.

Callcot, Lady Maria, 1785-1842.

[1] It may seem strange to find the names of foreign artists here amongst English masters, but it has hitherto been the practice so to arrange foreigners who have either resided a long time in this country, or who have been elected members of the Royal Academy.

Calvert, Frederick, fl. 1820.
Capon, William, 1757-1827.
Carlini, Agostino, R.A., d. 1790.
Carter, John, 1748-1817.
Casanova, Francesco, 1727-1805.
Cave, Le, P., *see* Le Cave, P.
Chalmers, J.
Chalon, John James, R.A., 1778-1854.
Chambers, George, 1803-1840.
Chantrey, Sir Francis Legatt, R.A., 1781-1842.
Chatelain, John Baptist, 1710-1771.
Cheesman, Thomas, fl. 1815.
Chinnery, George, R.H.A. fl. 1835.
Cipriani, Giovanni Battista, R.A., 1727-1785.
Claret, William, d. 1706.
Clennell, Luke, 1781-1840.
Clerk, John, 1728-1812.
Cockerell, Charles Robert, R.A., 1788-1863.
Collins, William, R.A., 1787-1847.
Coney, John, 1786-1833.
Constable, John, R.A., 1776-1837.
Cook, Richard, R.A., 1784-1857.
Cooke, Edward William, R.A. (living).
Cooper, Edward, fl. 1779.
Cooper, Richard, c. 1730-1764.
Cooper, Samuel, 1609-1672.
Copley, John Singleton, R.A., 1737-1815.
Corbould, Henry, 1787-1844.
Corbould, Richard, 1757-1831.
Cort, Henri de, 1742-1810.
Cosway, Richard, R.A., 1740-1821.
Cotes, Francis, R.A., 1725-1770.
Cotman, John Sell, 1782-1842.
Cowen, W., fl. 1824.
Cox, David, 1783-1859.
Cozens, Alexander, d. 1786.
Cozens, John Robert, 1752-1799.
Cradock, Luke, c. 1660-1717.
Craig, William Marshall, fl. 1820.
Crome, John, 1769-1821.
Cruikshank, George, b. 1792 (living).
Cruikshank, Robert, 1790-1856.
Cumberland, G., sen.

Dockett, T., fl. 1684.
Danby, Francis, A.R.A., 1793-1861.
Dance, George, 1740-1825.
Dance, Nathaniel, R.A., 1734-1818.
Daniell, William, 1769-1837.
Davis, John Scarlett, fl. 1830.
Dayes, Edward, d. 1804.
Deacon, James, d. 1750.
De la Motte, William, 1780-1863.
Denning, Stephen Poyntz, 1795-1864.
Devis, Antony J., 1729-1817.
Devoto, James.
De Wilde, Samuel, 1748-1832.
De Wint, Peter, 1784-1849.
Dighton, Denis, 1792-1827.
Dighton, Robert, 1742-1814.
Donaldson.
Dowman, John, A.R.A., d. 1824.
Doo, George Thomas, b. 1800 (living).

Earle, Augustus, fl. 1822.
Eastlake, Sir Charles Locke, P.R.A., 1793-1865.
Edridge, Henry, A.R.A., 1769-1821.
Edwards, George, 1694-1773.
Elford, Sir William, Bart., 1747-1837.
Emes, James.
Evans, William, 1809-1858.

Faber, John, d. 1721.
Faithorne, William, the Elder, 1616-1691.
Faithorne, William, the Younger, 1656-1686.

Falconet, Peter, fl. 1765.
Fanshawe, Catherine Maria, 1765 to c. 1834.
Farnborough, Lady Amelia.
Ffoster, Thomas, 1797-1826.
Field, J.
Fielding, Anthony Vandyke Copley, 1787-1855.
Finch, Francis Oliver, 1802-1862.
Fisher.
Flaxman, John, R.A., 1755-1826.
Forbes, Alexander.
Ford, W.
Forster, John.
Forster, William.
Fox, Charles, d. 1854.
Francia, F. L. T., 1772-1839.
Fuller, J., 1606-1672.
Fuseli, Henry, R.A., 1741-1825.

Gainsborough, Thomas, R.A., 1727-1788.
Gardiner, W. N., 1766-1814.
Geddes, Andrew, A.R.A., 1789-1844.
Geikie, Walter, R.S.A., 1795-1837.
Gell, Sir William, Knt., 1774-1836.
Gent, G. W.
Gibson, John, R.A., 1790-1866.
Gillray, James, 1757-1815.
Gilpin, Sawrey, R.A., 1733-1807.
Gilpin, William Sawrey, 1724-1804.
Girtin, Thomas, 1773-1802.
Goodall, Frederick, R.A., b. 1822.
Gore, Charles, fl. about 1790.
Goupy, Joseph, d. 1763.
Grant, Sir Francis, P.R.A., b. 1803 (living).
Gravalt, Colonel.
Grimm, Samuel Hieronymus, d. 1794.
Grignion, Charles, c. 1716-1810.
Grose, Captain Francis, 1713-1791.
Gyles, Henry, fl. 1650.

Hamilton, William, R.A., 1751-1801.
Hannan, William, d. 1775.
Harding, George Perfect, d. 1853.
Harding, James Duffield, 1798-1863.
Harding, Sylvester, 1745-1809.
Hardy, W. J.
Harlow, George Henry, 1787-1819.
Harley, G.
Harvey, Thomas.
Havell, William, 1782-1857.
Hayman, Francis, R.A., 1708-1776.
Hayter, Sir George, Knt., 1792-1871.
Hearne, Thomas, 1744-1817.
Heath, William, 1795-1840.
Herbert, John Rogers, R.A., b. 1800 (living).
Heriot, George.
Hickey, T., fl. 1771.
Highmore, Joseph, 1692-1780.
Hills, Robert, 1769-1844.
Hilton, William, R.A., 1786-1839.
Hixon, James Thompson, 1836-1868.
Hoare, William, R.A., 1706-1792.
Hodgkin.
Hogarth, William, 1697-1764.
Holden, T.
Holland, Sir Nathaniel Dance, Bart., R.A., 1734-1811.
Holmes, Richard Rivington, b. 1835.
Home, Robert, d. c. 1836.
Hood, Thomas, 1799-1855.
Hooker, W. D.
Hoppner, John, R.A., 1758-1810.
Hoskins, John, d. 1664.
Howard, Henry, R.A., 1769-1847.
Howitt, Samuel, 1765-1822.

Hume, Amelia.
Humphrys, Ozias, R.A., 1742-1810.
Hussey, Giles, 1710-1788.

Ibbetson, Julius Cæsar, 1759-1817.

Jackson, John, R.A., 1778-1831.
Jenkins, Thomas, d. 1798.
Jones, Inigo, c. 1572-1651.
Jones, T. H., fl. 1830.

Kauffmann, Angelica, R.A., 1741-1807.
Kent, William, 1685-1748.
Kerrich, Thomas, 1747-1828.
Kinnard, William.
Kip, Leonard.

Landseer, Sir Edwin Henry, R.A., 1802-1873.
Lane, Theodore, 1800-1828.
Lansdown.
Laporte, John, 1761-1839.
Laroon, Marcellus, 1679-1772.
Lawrence, Sir Thomas, P.R.A., 1769-1830.
Le Cave, P., fl. 1800.
Lemon, George.
Lens, Bernard, 1680-1740.
Le Piper, Francis, c. 1698-1740.
Leslie, Charles Robert, R.A., 1794-1859.
Lewis, Charles George.
Lewis, Frederick Christian, 1779-1856.
Lewis, George Robert, 1782-1871.
Lewis, J. F.
Locker, Edward Hawke.
Loggan, David, 1635-1693.
Long, Lady Amelia, *see* Farnborough.
Loutherbourg, Philip James, R.A., 1740-1812.

Mackenzie, Frederick, 1787-1854.
Maclise, Daniel, R.A., 1811-1870.
Malchair, J., fl. 1790.
Malton, Thomas, 1748-1804.
Marlow, William, 1740-1813.
Marten, J.
Martin, C.
Maskins.
Maurer, J., fl. 1746.
Medina, Sir John Baptist, Knt., 1660-1711.
Metz, Conrad Martin, 1755-1827.
Monamy, Peter, 1670-1749.
Moore, Charles.
Morland, George, 1763-1804.
Mortimer, John Hamilton, R.A., 1741-1779.
Moser, George Michael, R.A., 1704-1783.
Muller, William John, 1812-1845.
Mulready, William, R.A., 1786-1863.
Munn, Paul Sandby, 1773-1845.

Nantam, J. P.
Nash, Frederick, 1782-1856.
Nasmyth, Patrick, 1787-1831.
Newton, Gilbert Stuart, R.A., 1795-1835.
Newton, Richard, 1777-1798.
Nicholson, William, R.S.A., 1784-1844.

Oliver, Isaac, 1556-1617.
Oliver, Peter, 1601-1660.
O'Neil, Hugh.
Ottley, William Young, 1771-1836.
Owen, Samuel, 1768-1857.
Owen, William, R.A., 1769-1825.

Paine, James, 1716-1789.
Parkinson, Thomas, fl. 1780.
Pars, William, A.R.A., 1742-1782.

Payne, William, fl. 1809.
Perry, Francis, d. 1765.
Philips, Charles, fl. 1730.
Place, Francis, d. 1728.
Pocock, Nicholas, 1740-1821.
Pope, Alexander, 1668-1744.
Porter, Sir Robert Kerr, Knt., 1777-1842.
Powell, C. M., d. 1824.
Powell, John, c. 1780.
Prior, William Henry.
Prout, Samuel, 1783-1852.
Pugin, Augustus, 1762-1832.
Pyne, William Henry, 1769-1843.

Raimbach, Abraham, 1776-1843.
Ramberg, John Henry, 1763-1840.
Rathbone, John, 1750-1807.
Record.
Revett, Nicholas, 1721-1804.
Reynolds, Sir Joshua, P.R.A., 1723-1792.
Richards, John Inigo, R.A., 1810.
Richardson, John, fl. 1725.
Richardson, Jonathan, Sen., 1665-1745.
Richardson, Jonathan, Jun., d. 1771.
Rigaud, John Francis, R.A., 1742-1810.
Rigaud, Stephen Francis, fl. 1800.
Riley, John, 1646-1691.
Roberts, James, fl. 1780.
Robertson, Charles.
Romney, George, R.A., 1734-1802.
Rooker, Michael Angelo, A.R.A., 1743-1801.
Ross, Sir William, R.A., 1794-1860.
Rowlandson, Thomas, 1756-1827.
Runciman, Alexander, 1736-1785.
Rysbrack, John Michael, 1693-1770.

Salt, Henry, 1785-1827.
Sandby, Paul, R.A., 1732-1809.
Sandby, Thomas, R.A., 1721-1798.
Schriebbelie, Robert Bremmel, d. c. 1869.
Scott, John, 1774-1828.
Scott, Samuel, c. 1710-1772.
Serres, Dominic, R.A., 1722-1793.
Seymour, James, 1702-1752.
Sharp, William, 1749-1824.
Shelley, Samuel, c. 1750-1808.
Shepherd, George, fl. 1810.
Shepherd, Thomas H.
Shepperson, M.
Sherlock, William, 1738.
Sherwin, John Keyse, 1751-1790.
Shipster, Robert.
Simon, Abraham.
Singleton, Henry, 1766-1839.
Skippe, John, fl. 1790.
Smirke, Sir Robert, R.A., 1780-1867.
Smith, Benjamin, d. 1833.
Smith, John, 1654-1727.
Smith, John Raphael, 1752-1812.
Smith, John Thomas, 1766-1833.
Smith, John, "Warwick," 1749-1831.
Smith, Lorraine.
Smith, Nathaniel, fl. 1790.
Solomon, Abraham, 1824-1862.
Stark, James, 1794-1859.
Stevens, George.
Stewart, Col. C. J., fl. 1845.
Storm, G. F.
Stothard, Thomas, R.A., 1755-1834.
Strachan.
Strange, Sir Robert, 1721-1792.
Strutt, Joseph, 1749-1802.
Stuart, Gilbert.
Stuart, James, 1713-1788.
Sullivan, Luke, 1705-1771.
Swaine, Francis, d. 1782.

Taverner, William, 1703-1772.
Taylor, Isaac, 1730-1807.
Taylor, T.
Taylor, William Dean, 1794-1857.
Thornhill, Sir James, 1676-1734.
Thurston, John, 1774-1822.
Tomkins, Charles, fl. 1780.
Towne, Francis, 1739-1816.
Townsend, John.
Tresham, Henry, R.A., c. 1756-1814.
Turnbull, John.
Turner, Joseph Mallord William, R.A., 1775-1851.
Turner, William, "of Oxford," 1789-1862.
Turner, T., fl. 1754.

Uwins, Thomas, R.A., 1782-1857.

Vanderbank, John, 1694-1739.
Varley, John, 1778-1842.
Vertue, George, F.R.S., 1684-1756.
Vickers, Alfred Gomersal, 1810-1837.

Warren, Charles, 1767-1823.
Webber, John, R.A., 1752-1793.
Weller, J., fl. 1718.
West, Benjamin, P.R.A., 1738-1820.
Westall, Richard, R.A., 1765-1836.
Wheatley, Francis, R.A., 1747-1801.
White, George, fl. 1725.
White, Robert, 1645-1704.
Wild, Charles, 1781-1835.
Wilde, Samuel de, fl. 1810.
Wilkie, Sir David, R.A., 1785-1841.
Wilkinson, Joseph.
Williams, Edward, 1782-1855.
Wilson, Andrew, 1780-1848.
Wilson, Richard, R.A., 1714-1782.
Winstanley, Hamlet, fl. 1740.
Winter, C. J. W., fl. 1846.
Woodward, George M., d. 1809.
Woollett, William, 1735-1785.
Wootton, John, d. 1765.
Worlidge, Thomas, 1700-1766.
Wright, John Massey, 1773-1866.
Wyatville, Sir Jeffery, R.A., 1766-1840.

Ziegler, C.

MISCELLANEOUS EXAMPLES.

MISCELLANEOUS EXAMPLES.

THE following illustrated works and collections are in the Department of Prints and Drawings.

1. A collection of Prints after English masters arranged in portfolios in alphabetical order. Amongst the painters best represented may be mentioned :—Sir Edwin Landseer, R.A., Richard Parkes Bonington, John Constable, R.A., Sir Thomas Lawrence, P.R.A., Sir Joshua Reynolds, P.R.A., Benjamin West, P.R.A., George Morland, Robert Smirke, R.A., James Northcote, R.A., Sir David Wilkie, R.A., Thomas Stothard, R.A.,[1] J. M. W. Turner, R.A., J. H. Mortimer, R.A., Angelica Kauffmann, R.A., &c.

2. A collection of Prints after foreign masters. These are divided according to schools. Each school has a separate set of portfolios, and the names of the artists are for the present arranged in alphabetical order. The schools are :—Italian, German, French, Dutch and Flemish, Spanish, and Portuguese.

The works of the Italian masters are subdivided into fifteen schools, according to Lanzi's[2] arrangement : viz.—Florentine, Sienese, Roman, Neapolitan, Venetian, Veronese, Mantuan, Modenese, Parmesan, Cremonese, Milanese, Bolognese, Ferrarese, Genoese, and Piedmontese.

Most of the prints after Dutch masters are bound in fourteen large folio volumes, two of which are exclusively Rembrandts.

[1] The Print Room possesses a collection of upwards of 2,200 engravings, a large portion of which are choice engravers' proofs. They are arranged chronologically in four folio volumes. Purchased in 1849.

[2] Lanzi, Luigi, "Storia Pittorica dell' Italia." 6 vols. 8vo. Firenze, 1822.

The principal painters of whose works there are reproductions in the Print Room are the following ; their names are arranged in alphabetical order under the several schools :—

Italian School.

Albani, Francesco.
Allegri, Antonio, "il Correggio."
Amerighi, Michelangiolo, da Caravaggio.

Barbarelli, Giorgio, "Giorgione."
Barbieri, Giovanni Francesco, "il Guercino."
Barocci, Federigo.
Berrettini, Pietro, da Cortona.
Buonarroti, Michel Angelo.

Caldara, Polidoro, da Caravaggio.
Caliari, Paolo, "Veronese."
Campagnola, Domenico.
Canal, Antonio, "Canaletto."
Caracci, Agostino.
Caracci, Annibale.
Caracci, Lodovico.

Dolci, Carlo.

Ferri, Ciro.
Feti, Domenico.
Fiesole, da, Frà Giovanni Angelico.

Ghirlandajo, Domenico del.
Giordano, Luca.
Giotto.

Mantegna, Andrea.
Maratti, Carlo.
Mazzuoli, Francesco, "il Parmigianino."
Meldolla, Andrea.

Palma, Jacopo, "il Giovine."
Palma, Jacopo, "il Vecchio."
Pippi, Giulio Romano.
Ponte, Jacopo, "il Bassano."
Porta, Baccio della, "Frà Bartolommeo."

Reni, Guido.
Robusti, Jacopo, "il Tintoretto."
Romanelli, Giovanni Francesco.
Rosa, Salvatore.

Sacchi, Andrea.
Salvi, Giovanni Batista, "il Sassoferrato."
Sanzio, Raffaello.

Tempesti, Antonio.

Vannucchi, Andrea, "del Sarto."
Vannucci, Pietro, "Perugino."
Vecellio, Tiziano.
Vinci, Leonardo da.

Zampieri, Domenico, "il Domenichino."
Zuccaro, Federigo.
Zuccaro, Taddeo.

German School.

Dietricy, Christian W. E.
Dürer, Albrecht.

Hartwich, F.

Holbein, Hans.

Kaulbach, Wilhelm von.

Dutch and Flemish Schools.

Bega, Cornelis.
Berchem, Nicolaas.
Bril, Paulus.

Cuyp, Aldert.

Dow, Gerhard.
Dyck, Sir Anthony van.

Heemskerk, Marten.
Hobbema, Meindert.

Potter, Paulus.

Rembrandt.
Rubens, Sir Peter Paul.

Snyders, Franz.

Teniers, David.
Terburg, Gerard.

Wouverman, Philipp.

French School.

Bourdon, Sebastien.
Brun, Charles le.

Charlet, Nichar Toussaint.

Dughet, Gaspard, "Poussin."

Eisen, Charles.

Gélée, Claude, "Lorrain."
Gravelot, Hubert François.
Greuze, Jean Baptiste.

Lafage, Raymond de.
Le Sueur, Eustache.

Monnet, C.
Moreau, Jean Michel.

Poussin, Nicolas.

Vernet, Horace.
Vernet, Joseph.
Vouët, Simon.

Watteau, Antoine.

Spanish School.

Murillo, Bartolomé Esteban.

Ribera, José, "lo Spagnoletto."

Velasquez, Diego de Silva.

3. A collection of English Portraits arranged in twelve periods, each divided in nine classes, according to Bromley's Catalogue of Portraits. Also a separate collection of Theatrical Portraits formed by Mr. Burney.

4. A collection of Foreign Portraits arranged according to their nationality, and afterwards alphabetically. They are "French, Italian, German, Dutch and Flemish, Russian, Swedish and Norwegian, Polish, Danish, Turkish, and Miscellaneous Portraits."

5. A collection of English Historical Prints, arranged chronologically.

6. A collection of Foreign Historical Prints, arranged chronologically.

7. A collection of Prints of Costumes, arranged chronologically.

8. A collection of Topographical Prints.

9. An extensive collection of Catalogues of Sales of Prints that have taken place in England, France, and Holland, from 1716 to 1847. Bound in volumes. Presented by William Smith, Esq., in the year 1850. Also, a consecutive set, up to a recent period.

10. The Letters of Madame de Sévigné, illustrated. (Ed. Paris, 1823, by M. Gault de Saint-Germain.) In thirty-eight volumes, embellished by 9,316 portraits, views, facsimiles of letters, &c. Presented to the Department of Prints and Drawings in 1859 by Ellis Ellis, Esq., of Bath. With the following letter in the first volume: "This illustrated edition of Madame de Sévigné's letters I intend to present to the British Museum, to be kept in the Print Room, as more easy of access, to those who may be curious, to see particular Prints not easily found elsewhere. In case I should die previous to its completion, I request my Executors, will fulfil my Wishes as expressed above. 12 April, 1847. (Signed) Ellis Ellis. 38 Quarto Volumes."

11. The Annual Catalogues of the "Society of Artists of Great Britain," 1760-1791, founded by Hogarth and his contemporaries, illustrated with a large number of drawings and prints,

some of them very rare and curious; and enriched with copious notes by the donor. In six thick quarto volumes. Also Edwards' "Anecdotes of Painters," illustrated in a similar manner. Presented by J. H. Anderdon, Esq., in 1869.

12. A complete set of the Catalogues of the Royal Academy from 1769 to 1838, embellished with prints, drawings, and etchings. In thirteen quarto volumes. Presented by J. H. Anderdon, Esq., in 1867.

13. Whitelocke's "Historical Memorials." Illustrated. Bequeathed to the British Museum in 1834 by H.R.H. William Frederick, Duke of Gloucester. In two volumes.

14. Clarendon's "History of the Rebellion." Illustrated. Bequeathed to the British Museum in 1834 by H.R.H. William Frederick, Duke of Gloucester. In eight volumes.

15. Pennant's account of London. Illustrated by J. Charles Crowle, Esq. Bequeathed by him to the British Museum in 1811. Fourteen volumes.

16. A collection of Drawings from ancient Glass Paintings. Bequeathed by the artist, Charles Winston, in 1866.[1]

17. A collection of 500 proofs of Vignettes, printed on Indian paper from Bank-notes engraved by the American Bank-note Company; also fifty-three specimens of perfect notes and postage stamps, arranged in a handsomely bound guard book. Presented by the American Bank-note Company in 1869.

18. A collection of Architectural Drawings, by William Twopeny: consisting of thirteen folio, and eight quarto volumes; together with seventeen small sketch-books; accompanied by a Catalogue and Alphabetical Index. Presented by Edward Twopeny, Esq., in February, 1874.

19. A collection of Pamphlets, relating chiefly to matters of art.

20. A collection of Carbon Photographs by M. Braun, of Dornach, of drawings in foreign galleries.

[1] See a "Catalogue of Drawings of Ancient Glass Painting. By the late C. W., Esq., of the Inner Temple." Exhibited at the rooms of the Arundel Society. 1865. 8vo.

21. Three green oblong volumes, containing highly finished Drawings of Chinese manners and customs.

22. Ornaments. There are five solander cases, containing ornaments of various kinds, by the following artists :—

M. Benedetto Battini.
Lorenzo Berger.
Mathias Beytler.
Paul Birckenhultz.
Michel le Blon.
Jean Bourguet.
Abraham de Bruyn.
Dirk de Bry.
Jan Dirk de Bry.
Jacques Androuet du Cerceau.
Philippe C. Daubigny.
Michel Dorigny.
Martin Engelbrecht.
Philipp Galle.
Antoine de Jacquart.
C. Jacquinet.
Lucas Kilian.
Jean le Pautre.
Battista Pittoni.
Pieter Schenck.
Johann Stephens.
Claes Jansz Visscher.
Pierre Woeiriot.
Bernhard Zan, &c., &c.

23. A collection of Rubbings from monumental brasses in England, Wales, Scotland, and Belgium, bequeathed by the Rev. Æneas Barkly Hutchison in the year 1867. Also a volume containing similar rubbings, which formerly belonged to Craven Ord, Esq. The mode in which they were taken is described in a letter from Mr. J. C. Brooke, dated "Heralds' College, March 29, 1780," to Mr. Gough, in Nichols's "Illustrations of the Literary History of the eighteenth century," vol. vi. p. 393 : "He has French paper, damped, and kept in a tin case made on purpose to keep it so ; printer's ink in a bottle, and a quantity of rags. He inks the brass, and then wipes it very clean ; lays on the paper, covers it with a cloth, and treads upon it, and takes the impression ; and he has a man at home to finish them with printer's ink where the lines have failed ; he then cuts out the figure, and pastes them into a large portfolio with blue paper leaves, large enough to contain a figure six feet high ; and you cannot imagine how beautiful they appear."

The portfolio was afterwards purchased by Mr. Douce, and bequeathed by him to the Trustees of the British Museum.

24. A collection of Mezzotints by foreign artists, arranged alphabetically, of whom the following are the most important:—

H. Herman Quiter, born 1620.
Wallerant Vaillant, 1623-1677.
Gerard Valck.
Abraham Blooteling, 1634-1676.
Martin Dichtl.
Peter Schenck, born 1645.
Jan van Somer, 1645-1694.
Paul van Somer, born 1649.
Johan Verkolje, 1650-1693.
Jakob Gole, born 1660.
Cornelius Dusart, 1665-1704.
Nicolas Verkolje, 1673-1746.
Jakob Mannl, born 1695,
and others.

25. A Silver Cup. The following is taken from the Payne-Knight MS. catalogue, page 272, No. 89:—"A silver cup 4 inches in diameter at top and 8 inches high, including its pedestal and base; the whole exquisitely wrought, and adorned with the finest chased or embossed Italian work of the sixteenth century. The bowl is divided into six compartments, each having a composition from Ovid's 'Metamorphoses' relative to art, above a symbolical Genius, with an appropriate Emblem and Inscription below. The pedestal and base are triangular; and on each angle is a ram's head above, and below a lizard upon one, a serpent upon another, and a horned beetle upon the other. As Benvenuto Cellini is the most celebrated artist in this way, all works of great excellence are attributed to him; and this is unquestionably the most excellent now known. It was purchased at Delhi, in Hindostan; whither it had probably been carried by some Venetian merchant as a present to the Mogul." This cup is now in the centre show-case; competent authorities have decided that it is not by the hand of Cellini.

26. A Niello Cup. In Henry Shaw's "Dresses and Decorations," vol. ii., it is described thus:—"The beautiful Niello Cup

represented in our engraving, is supposed to have been executed about the end of the fifteenth century. It was formerly in the possession of the noble family of Van Bekerhout, who presented it to Calonier, the celebrated sculptor of the statue of John van Eyk, in the Academy of Arts at Bruges. It was purchased from his widow by Mr. Henry Farrer, and has recently been acquired (Dec. 1841) by the British Museum for the sum of £350. This cup is of silver, the lower part, the ornamental rim of the lid, and the ornament at the top, being gilt. The designs appear to be altogether fanciful. The whole height being $9\frac{3}{4}$ inches; the diameter of the rim of the lid being $4\frac{1}{2}$ inches. The figure on the lid holds a shield, the device on which is understood to be merely ornamental; it is not the armorial bearings of the family to which the cup belonged. This beautiful piece of workmanship was not known to M. Duchesne Aîné, when he published his useful 'Essai sur les Nielles,' 8vo., Paris, 1826." This cup is now in the centre show-case, and is considered to be the larges t Niello work known.

27. A volume containing a collection of Engravings after the celebrated picture of the Madonna della Seggiola by Raffaello Sanzio, in the Pitti Palace, Florence. Presented by John Dillon, Esq., in April, 1865.

28. The original Wood-block engraved by William Harvey from the picture of the Death of Dentatus by B. R. Haydon. It is fifteen inches high by eleven inches and a quarter wide, formed of seven pieces joined together. Jackson ("A Treatise on Wood-Engraving," p. 624) says: "As a large subject, this is unquestionably one of the most elaborately engraved wood-cuts that has ever appeared. It scarcely, however, can be considered a successful specimen of the art; for though the execution in many parts be superior to anything of the kind, either of earlier or more recent times, the cut, as a whole, is rather an attempt to rival copper-plate engraving than a perfect specimen of engraving on wood, displaying the peculiar advantages and excellences of the art within its own legitimate bounds. More has been attempted than can be efficiently represented by means of wood-engraving. The figure of Dentatus is indeed one of the

finest specimens of the art that has ever been executed, and the other figures in the foreground display no less talent; but the rocks are of too uniform a *tone*, and some of the more distant figures appear to *stick* to each other. These defects, however, result from the very nature of the art, not from inability in the engraver; for all that wood-engraving admits of he has effected."

The print was published in 1821, and this block presented to the nation in 1866 by Miss Portis, together with a few proofs taken from it. William Harvey was born at Newcastle-on-Tyne, 13th July, 1796, and died at Richmond, January 13, 1866.

29. A collection of Prints and notes on Costumes, amounting in the whole to 4,250 articles; bequeathed by Frederick W. Fairholt, Esq., May, 1866.

30. A unique copy, with impressions of each plate in every state of it, of John Sell Cotman's work, entitled: "A Series of Etchings, illustrative of the Architectural Antiquities of Norfolk, with references to the Authors who have described or figured them." Folio. London (Yarmouth, printed) 1818. Purchased in 1859.



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